

## Program Overview

Program:	FASHION
Does this program have a CTE component?	Yes
Academic Year:	2017/2018
Review Period:	6 Year

## A. Description and Goals

1. Describe the program and/or service area under review and how the program supports the mission of Santa Monica College.

The goal of the Fashion Design and Fashion Merchandising program is that our students will achieve any one of the following objectives after two years of studies at SMC:

- Transfer to a four year university program
- Receive AA degrees in Fashion Design and Fashion Merchandising
- Receive Occupational Certificate in Fashion Design and Fashion Merchandising

In addition, our program provides opportunities for students not seeking a two year degree to gain knowledge in Fashion and Merchandising, to satisfy their own personal desire.

To achieve the above goals the program currently offers:

- Regular courses
- Cooperative work experience courses
- Independent study program
- Annual Fashion Show
- Visits to local clothing manufacturers, show rooms, textile manufacturers, museums and exhibits

Since our 2014/15 annual program review, Lorrie Ivas, has made excellent strides in mapping out how the fashion curriculum should be retooled to address the business side or the merchandising side of the fashion department. We have also added another full-time faculty member for fashion technology, Robert Armstrong, who began full-time in fall 2016. Robert was hired to implement fashion technology into our curriculum, of which we currently only have one class and no technology infused into any other of our current classes. There is only one other local institution in the Los Angeles region that teaches the technology side of the fashion industry, which includes both design and merchandising. The two areas that both Lorrie and Robert represent are areas that our advisory board has been pushing us toward for a number of years. And then combined together, will allow SMC to create a unique curriculum within the educational arena for the fashion industry. Fashion is global. It is cultural, social and is technological. And, it is about sustainability. We have around ten articulation agreements with private and public institutions for our students to consider when transferring to further their education. The fashion department's enrollment is 42% international student based. We are global in the classroom every day. Each statement fully supports both the vision and the mission of Santa Monica College.

2. Identify the overarching goal(s) or charge/responsibilities of the program or service area. If appropriate, include ensuring/monitoring compliance with state, federal or other mandates.

The overarching goal or goals of the fashion department are to begin making updates to current curriculum and to begin creating new content for both technology and merchandising. It has been years since any updates have been made to our curriculum, so we are working to make adjustments that better reflect current industry practices and business models. Technology is used for global communications, portfolio display, marketing, social media, 3-D modeling and virtual runway fashion shows of new clothing lines.

One of our advisory board members hosted free training in his business software in Summer 2017. The training normally costs \$500 per participant and we had six faculty members take advantage in this professional development opportunity. We have been offered the software for free as well, which would cost SMC nearly \$30,000.

Lorrie Ivas has already made new inroads to local major businesses for opening up internships, guest speakers of the highest caliber in the fashion industry, film makers, sustainability and eco-fashion designers and producers.

3. If applicable, describe how the Institutional Learning Outcomes (ILOs), Supporting Goals, and/or Strategic Initiatives of the institution are integrated into the goals of the program or service area.

The Institutional Learning Outcome, “Students will demonstrate social awareness and sensitivity to current global issues as these relate to fashion design, marketing and merchandising” is reinforced in each and every class structure, whether a lecture or lab class. Current global issues affecting the fashion industry regarding unfair labor practices, toxic material usage and handling, as well as general waste of materials in production – all affecting our carbon footprint - is constantly dealt with in discussions and case studies re: fashion business operations as well as actual core construction of garments. Our advisory board members, many of which are solely sustainable – or at least partially geared in that direction, offer current practices on environmental issues. CSR (Corporate Social Responsibility) is addressed in every design line/brand and retailer covered. Involvement with nationally and internationally known ecological organizations including EcoSessions, Manifacto.com, LABeyondTheLabel, and ReMode.com all bring in up-to-the-minute content info for our classes. A decade ago, “eco” or green design was a “trend.” Today, with our solid coverage of sustainability as the baseline, students are exposed completely to this “better way of doing business.”

Our direct connection with Santa Monica’s Sustainable Works.Org and the various departments involved in ecological practices, city-wide, continue to reinforce this as our department’s standard.

Strategic Initiatives are consistently part of the goal-setting and realignment of practices. Regarding “increasing the persistence completion and success in all courses for African American and Latino/a/x students and other groups experiencing equity gaps,” the most effective way of encouraging equity-challenged groups to persist in successful studies is to allow all

groups to see themselves in successful professionals in the industry they hope to enter.

Our curriculum already is adapting to the growing male student population (and consumer group) coming to study fashion, and well as infusing topical focus on African American and Latin-x business and design leaders. Reintroducing the FASHN15 Ethnic Fashion class with updated, timely course content covering all continents, so students not only from North America but from Africa, Asia, Europe, Australia, Central and South America will see themselves reflected in fashion via their cultural heritage by studying designers of their ethnic origin, and analyzing the source of current styling to locations of their ancestors. Other classes also include awareness of the ethnicity of industry leaders. Our advisory board is extremely diverse, lending excellent role models for all students, including Blanca Gonzalez, Nike's VP of Womenswear, Western Hemisphere and Attorney Nancy McCullough, specialist in fashion intellectual property practices. With representation of advisory member immigrants from Australia, Europe, Asia and those with Latin American roots, as well as African American citizenry, students have tangible role models, and are offered internships directly through them and/or connect with them via guest speaking engagements, site visits to their work locations or invites to presentations they give to the industry.

The initiative to "expand targeted marketing and communication to prospective students," is actively practiced by our involvement with the International Education Center, led by Denise Kinsella, Interim Dean.

The focus to "improve communication, engagement and partnership with external stakeholders, including business, industry, and local agencies," has been clearly defined.

The department has increased its involvement with The California Fashion Association, as well as "Fashion Business Inc." [FBI.org] from 2015 to its close in 2017, now known as "Fashion For Profit." Lorrie Ivas has served on the "True Cost" Aero Theater screening panel where the Sustainable Analyst for the City of Santa Monica, Karl Bruskotter, Chief Sustainable Officer of eco clothing brand OuterKnown, Shelly Gottschamer, and founder of LABeyondTheLabel eco awareness group and Fashion Advisory Board member, Taryn Hipwell, discussed global awareness of human rights issues in garment manufacturing and environmental concerns. This led to the Santa Monica residential community audience to be aware of the SMC Fashion Department and its sustainable goals, which not only led to a collaboration with authors and a sustainable costume design project as well as several Santa Monica High School students who now are in our program.

Involvement with the Los Angeles County Economic Development Corporation's event, "The Future of Retail and Consumerism," will further reinforce awareness of the program.

"Increasing the number and percentage of full-time instructional faculty" is a definite focus. There is an extreme need to have a third full-time sewing/draping/drafting/studio professor added to the three-faceted department (fashion design, merchandising / marketing and fashion technology). The current teaching load as well as sourcing, cultivating and monitoring internships, developing community outreach connections and creating new continuing education collaborations and certificates, all while placing OPT students in secure positions and mentoring

recent grads, spreads us thin.

The focus on “analyzing and improving existing facilities” is also on track. The reorganizing and maximizing of vertical space and floorplan usage has been the recent active goal, with future hopes that the adjoining B105 room become multi-use as lecture as well as partial lab, since there is only one sewing lab (B107). The continuing growth momentum will soon necessitate having B105 continuously used.

4. If your program receives operating funding from any source other than District funds identify the funding source. If applicable, note the start and end dates of the funding (generally a grant), the percentage of the program budget supported by non-District funding, and list any staff positions funded wholly or in part by non-District funds. Do not include awards for non-operational items such as equipment (ex. VTEA) or value added activities (ex Margin of Excellence).

The department does not have any other funding sources outside of the District and CTE grants.

## B. Populations Served

### FASHN: FASHION DESIGN AND MERCHANDISING

1. Describe your students in terms of ethnicity, race, gender, age, residency status, citizenship, educational goal, enrollment status, and full/part-time status. Note any changes in student or enrollment data since the last six-year program review and the possible reasons for the changes.

#### Fall 2016 Numbers

**Ethnicity, Race.** Whites account for 30%, Hispanic/Latino 29%, African American 15.2%, Asian 12.1%, Two or more races 4.7%, Pacific Islander 0.5%, American Indian 0.4%, Unknown race/ethnicity 8.6%.

**Gender:** Females comprise 78.6%, Males 21.4%.

**Age:** 42.2% are between the ages of 20-24, 24.9% are 19 & younger, 15.6% are 25-29, 11.1% are 30-39, 2.7% are 40-49 and 3.5% are 50 or more years old.

**Residency status:** 72% are residents of California, 22.8% are residents of a foreign country and 5.1% are out of state residents.

**Citizenship:** 65.5% are U.S citizens, 22.2% are here on a Student Visa, 7.0% are Permanent Residents, 3.7% are Unknown, 0.4 % are Refuge/Asyle, 0.2% are temporary residents.

**Educational goal:** 65%, Transfer Students, 5.6%, Career Objective, 15.4%, Undecided/Unreported 5.1%, AA/AS degree, 3.9% Educational Development, 2.9% Certificate, 1.6% 4-Year College Student Meeting University Requirement, 0.4% Others.

**Enrollment Status:** 55.6% Continuing Student, 22.4% First-Time Student, 11.5% First-Time

Student, 10.5% Returning Student, 0.2% K-12 Admit Student.

**Full/Part-time Status:** 57.4% Part-time student, 42.6 % Full-time student.

In the Fall of 2012 there were 51 male students in the fashion program, in 2016 there were 104 male students which represents a 103% increase. This could be due to the fact that *Athleisure, which* is a trend in fashion in which clothing designed for workouts and other athletic activities is worn in other settings, such as at the workplace, at school, or at other casual or social occasions has become the most popular fashion trend of the last three years.

2. Compare your student population with the college demographic. Are your students different from the college population?

There is a greater disparity between men and women in the fashion department compared to the college demographic with women composing 55.6% and men 44.6 % in the college as a whole and males making up 21.4% and women making up 78.6% in the fashion department. This is due to fashion being traditionally an area that women gravitate towards, but the gap is narrowing in the fashion department due to the reason given in the previous answer.

The other noticeable difference is in the African American population. The college as a whole has a 8.4% make-up, the fashion department has 15.2 % African American. This could also be attributed to the rise in the popularity of Athleisure which has many prominent African-American fashion designers.

3. What percentage of students in your program place in basic skills and, if applicable, how does this impact your program goals and/or curriculum.

The percentage of students placing in basic skills has gone up from 20.2% in 2012-2013 to 32.8% in 2017-2018.

## C. Program Evaluation

### FASHN: FASHION DESIGN AND MERCHANDISING

1. List the specific SLOs your program or discipline has chosen to focus on this year for discussion of program improvement.

*SLOs are specific, measurable statements of 'what a student should know, be able to do, or value when they complete a course'. An SLO focuses on specific knowledge, attitudes, or behaviors that students will demonstrate or possess as a result of instruction.*

An SLO from FASHN 18 Computer Aided Fashion Design and Merchandising is to “identify the strengths and capabilities of digital applications and how to integrate the applications in fashion design and merchandising.” This SLO has been a focus of the department because our advisory board committee has emphasized its importance. The department has recently added a pattern drafting class and hired an expert to teach the computer software TukaTech®.

The department has also encouraged faculty to use the new LMS Canvas to better provide the student with the latest technologies. AIMS360, a PLM (Product Lifecycle Management) offered through Advisory Board Member, Henry Cherner, is included as supplemental informational content in the FASHN 5 Fashion Buying and FASHN 17 Apparel Production and Manufacturing Techniques.

Additional meetings and networking with current designers in the marketplace has opened discussions of various 3D software streamlining the design and production process. These additions would then be included in FASHN 18 as well as shown in demonstration form in earlier production classes to clarify how and when technology enters the design process. This would prepare students to be able to enter employment in various levels of production.

An SLO from FASHN1 Fashion Trends and Design, stated as “Students will research and identify consumer social issues and then apply them to apparel design and apparel merchandising” seamlessly connects to SMC’s Institutional Learning Outcome of “Students will demonstrate social awareness and sensitivity to global issues as these relate to fashion design, marketing, and merchandising.”

The FASHN1 class is considered the gateway to the curriculum, covering the overview of the fashion industry. The department activities introduced in this class inform new students to the sustainable attitudes and behaviors of responsibly producing or marketing fashion for the future. This information also lays the groundwork for environmental awareness regarding healthful labor conditions under which clothing is produced.

The department has actively included sustainability in lecture content throughout all courses on sourcing materials, minimal-or-no-waste in clothing production, exploration of companies who focus on sustainability, holding “Chop Shop” design contests where students upcycle and redesign discarded garments/materials (presented at Green Fashion Shows Nov. 2016 and Nov. 2017- detailed in Appendix), hosting guest speakers who are leaders in the sustainability movement and/or produce locally in LA. Several sustainable professionals are now on Advisory Board. The department works with SMC’s Ferris Kavar and Sustainable Works.org, Taryn Hipwell’s LA Beyond the Label, EcoSessions (founder Kate Black in NY/Erin Steffen in LA), Community Outreach with the City of Santa Monica as well as developing internships with actual sustainable design/manufacturing labels, several who have provided students’ materials

(LA Relaxed).

Current communications in actively being involved with ReMode, (remode.com), the premier event addressing the challenges fashion brands face to become omnichannel and sustainable regarding the Fashion Department's involvement with the November 2018 event. Their organization describes the event in their LinkedIn summary as follows: "The changing way consumers experience fashion requires new holistic strategies to meet them wherever they want with a clear purpose and greater transparency: from the yarn to the final consumer, from design to manufacturing, from financing to marketing. Established and upcoming fashion brands; technology, manufacturing, raw material, media and services companies and investors join REMODE to find and share innovative ideas, practical solutions and new connections. Together, during two days packed with content, conferences, demonstrations, exhibits, networking and partnership opportunities, participants understand the present, address immediate issues, and shape the future of fashion."

This collaboration will certainly enrich and promote the sustainability focus in both curriculum and the promotion of the fashion department's goal of having a Certificate in Sustainability.

2. Describe how the program assesses SLOs and uses the results for program improvement including:

- how outcomes are assessed and how often
- how and when the program or discipline reviews the results and engages program/discipline faculty in the process

Fashion SLO's meet the current curriculum, however current fashion curriculum needs more detailed infusion of technology (CAD and PLM software) threaded earlier in both lecture and studio classes in order to develop higher comfort and performance level of software usage to better match labor market data. Curriculum moving us more into fashion merchandising data analytics and implementing more design technology is in process. Faculty responsibilities include assessing the SLO success of each student when submitting final grades, with final grade earned of "C" or above counting as successful mastery. We do seem to be meeting the learning outcomes in each class currently, and with further inclusion of PLM software, CAD and 3D in the future, SLOs will be updated to reflect needed exit skill sets. The use of these technologies

will broaden with the growing number of apparel manufacturing and wholesaling positions, documented in final paragraph.

General outcomes are accessed via Advisory Board discussion via yearly meetings as well as narrow-cast focus communication with specific members in the apparel production and wholesale industry, multi-line sales/showroom owners, buyers/corporate allocators, trend forecasters, public relations, retail management, costume designers, consultants and apparel/accessory designers. Twice yearly department meetings (Fall and Spring) require all faculty to bring copies of their syllabi where general SLO's are discussed and debated. Two mainstays since 2015 have been to update content to reflect professional industry standards and incorporate technology.

Recent discussions have centered around the need of multi-section courses to be taught consistently, correctly presenting SLO's from an apparel industry production standard, not one-offs or custom home sewing procedures as in previous years. Previous discussions on the need to enforce the costing/production side awareness in both the design and merchandising programs is a recurring theme.

Student feedback - via weekly email and face-to-face meetings throughout semester, ending with exit interviews - from the ever-growing number of internships cultivated since 2015 via the multi-faceted Advisory Board representing Design, Merchandising, Business and Technology, has been a valuable barometer of what skill sets students already possessed, what skill sets they learned, and what skill sets they wished they had upon entering the internship. This data becomes content for Advisory Board member discussion, as they reflect what skill sets they find lacking from their own employees as well as interns. This also informs the structure of successful resume building.

L.A. County, circa 2013, created 3,036 new apparel manufacturing jobs (85% of the total adds). Tacking on apparel wholesale Social jobs raised the total from 95,585 to 102,062 jobs – an annual increase of 6,477 jobs or 6.3%. (CIT/CFA Los Angeles :27)

While apparel industry employment has fallen across the United States, the share of employment captured by the L.A. and Orange County's apparel industry clusters has increased. In 2013, the Social proportions in U.S. apparel and textile manufacturing rose, as did wholesalers. Nearly 42% of U.S. apparel manufacturing jobs were located in the five-county Social region. Over 24% of U.S. apparel, piece goods, and notions merchant wholesalers were found in L.A. or O.C., and over 6% of all U.S. textile mill jobs were in L.A. or O.C. (ibid:29)

L.A. apparel industry experts count 1,050 independent fashion designers operating solo; another 2,771 workers are employed in showrooms of multi-line sales agents; with approximately 840 textile reps and another 565 home-based agents and brokers working on commission. (ibid:30). These positions reflect the structure of our design and merchandising program, as well as internship offerings to ready students for entry into the workforce.

3. If your program or discipline issues a degree or certificate list each degree or certificate and



the core competencies students are expected to achieve on completion.

*Core competencies focus on the body of knowledge, attitudes, and behaviors a student will have acquired upon completion of a program or certificate and are assessed by either a capstone course or success rates on SLOs for core courses.*

We, being CTE, use job placement, advisory board comments on the quality of our students as they enter industry, comments from employers who hire our students as interns, student evaluations of faculty and student enrollment trends in each class as additional evaluation measures.

Associate degrees for Fashion Merchandising have increased from 8 in 2012-2013 to 17 in 2016-2017.

Associate degrees for Fashion Design have increased from 4 in 2012-2013 to 7 in 2016-2017. Both programs also offer transfer preparation and Certificates of Achievement.

Fashion Design students exit demonstrating their knowledge of the fashion design process - from design development to finished product marketed to the targeted end consumer, including historical and global referencing of design inspiration, color palette, textile selection, trim sourcing, and production methodology. The capstone design class, FASHN17 Apparel Production Manufacturing Techniques, involves presenting a collection for the annual LA Mode Fashion Show, encompassing the previously listed steps. Fashion Merchandising students tandem the design process for branding and private label marketing with wholesale and retail sales representation, merchandising and visual presentation on all platforms. Held once a year in spring, the capstone FASHN12 Fashion Show Production course involves the planning and execution of fellow design students' collections for the LA Mode Show (FASHN17), where marketing, event planning logistics and interaction with various media platforms provides an industry level experience interacting with future designers, Advisory Board Industry members, the press, hair and make-up (Cosmetology Department) and photography/videography (Photography Department) as well as outside theatre venue where working with professional theatre, lighting and stage directors enforce classroom procedures.

#### FASHION DESIGN PROGRAM:

Fashion design students develop skills in design communication, including preliminary sketching, technical flat sketching, illustration, and usage of Adobe Photoshop, Illustrator and CAD software. Skills in draping, pattern drafting from draping and body measurements, and basic sewing skills to advanced construction are developed in order to create sample garments for production and sales.

#### FASHION MERCHANDISING PROGRAM:

Fashion merchandisers select, purchase, promote, and sell clothing and accessories. They study fashion trends and visit manufacturers and merchandise markets. They work as part of a team and consult with managers and buyers, advise the advertising and display departments, and organize and coordinate promotional activities such as fashion shows. They may advance to

become buyers and purchasing agents, sales representatives, and managers.

Fashion Design Program Courses (40 units)

Required Basic Core Classes: (9 units)

Fashion 1, Trends and Design (3)

Fashion 3, Apparel Construction (3)

Fashion 9A, Fashion Illustration & Merchandising (3)

Second Level Classes: (11-12 units)

Fashion 2, Color Analysis (3)

Fashion 5, Fashion Buying (3)

Fashion 10, Advanced Design and Construction (3)

Fashion 13, Draping I (3) or Fashion 6A, Pattern Analysis and Design (2)

Third Level Classes: Elective +

Fashion 6B, Pattern Drafting and Design (Intermediate) (3)

Fashion 11, Tailoring (2)

Fashion 14, Draping II (3)

Fourth Level Classes: Elective +

Fashion 7, Fabrics for Fashion Design and Merchandising (3)

Fashion 8, History of Fashion Design (3)

Fashion 12, Fashion Show Production (3)

Additional elective courses to bring the total to 40 units, selected from:

Art 10A, Design I (3,3)

Art 20B, Drawing II (3,3)

Business 63, Principles of Entrepreneurship (3)

Fashion 9B, Advanced Fashion Illustration and Advertising (2)

Fashion 15, Ethnic Fashion (3)

Fashion 16, Pattern Grading (2)

Fashion 17, Apparel Production Manufacturing Techniques (3)

Fashion 18, Computer Assisted Fashion Illustrator and Design (2)

Fashion 19, Fashion Marketing (3)

Fashion 20, Window Display for Fashion (3)

Fashion Merchandising Program Courses (40 units)

Required Basic Core Courses: (9 units)

Fashion 1, Fashion Trends and Designs (3)

Fashion 3, Apparel Construction (3)

Fashion 9A, Illustration and Advertising (3)

Second Level Classes: (9 units)

Fashion 2, Color Analysis (3)

Fashion 5, Fashion Buying (3)

Fashion 6A, Pattern Analysis and Design (2) or Fashion 13, Draping I (3)

Third Level Classes: (9 units)

Fashion 7, Fabrics for Fashion Design and Merchandising (3)

Fashion 12, Fashion Show Production (3)

Fashion 19, Fashion Marketing (3)

Fourth Level Classes: (8 units)

Fashion 8, History of Fashion Design (3)

Fashion 9B, Advanced Fashion Illustration and Advertising (2)

Fashion 15, Ethnic Fashion (3)

Select additional elective courses to bring the total to 40 units from the following:

Art 10A, Design I (3)

Art 20B, Drawing II (3,3)

Business 31, Business English Fundamentals (3)

Business 63, Principles of Entrepreneurship (3)

CIS 1, Computer Concepts with Applications (3)

Fashion 6B, Pattern Drafting and Design (Intermediate) (3)

Fashion 11, Advanced Clothing-Tailoring (2)

Fashion 14, Draping II (3)

Fashion 16, Pattern Grading (2)

Fashion 17, Apparel Production Manufacturing Techniques (3)

Fashion 18, Computer Assisted Fashion Illustrator and Design (2)

Fashion 20, Window Display for Fashion (3)

4. What other evaluation measures does your program or discipline use to inform planning? (For example, student surveys, enrollment trends, student success, retention, degrees/certificates awarded, job placement, transfer rates, TIMS report, tutor usage etc.) Note trends and differences in performance by group (ethnicity, gender, age) or enrollment type (day/evening, on-ground/on-line).

The Fashion Program elicits industry direction and trends in the workplace from consistent communication with The California Fashion Association and Advisory Board Members, membership in Fashion Group International-LA (executive networking/professional development with quarterly events), as well as communication with other two and four-year fashion programs (Chairs of Woodbury University's Fashion Design and Fashion Marketing are on our Advisory Board).

Meeting during Spring 2018 semester with the Discipline Input Group (DIG) regarding the C-ID project to map introductory classes for ease of transfer allowed full-time faculty Lorrie Ivas and Robert Armstrong, with adjunct, Kathlene Lewis (SMC Apparel Construction instructor, and product development proto-type specialist at Art Center College of Design) to share ideas with fashion chairs/lead instructors from Orange Coast, Pasadena, Santa Ana, and Mt. Sac Colleges, which led to awareness of shared successes and challenges dealing with skill set clarification, trends in the industry, and budgetary constraints re equipment. The need for certificate programs in specific areas was discussed, and we were pleased to see that Sustainability and Technology certificates at other colleges were in the works as well.

The need in the employment marketplace for software-savvy fashion professionals led to the development of FASHN18 (documented in the previous Six-Year Review of 2012. Since then, the number of students able to interview and succeed in internships rose, as well as their capability to apply for full-time jobs where working knowledge of Photoshop and Illustrator was mandatory for applicant consideration.

More students are enrolling in FASHN18 Photoshop/Illustrator classes sooner than later in their coursework, as most production and merchandising entry-level positions require Excel and Photoshop/Illustrator as mandatory skills. The class is on-ground, as personal guidance given by professor Robert Armstrong (co-author of text) is vital to each student's success.

Exit skills are consistently being charted with data sourced from the California Fashion Association's yearly Los Angeles Area Apparel Industry Study. The growing importance of Tech Pack familiarity (both in production content building and logistics content) is so strong that a Continuing Education class has been developed by an adjunct instructor La Tanya Louis who has both industry experience and graduate degrees in the area study. It has been held during the Winter 2018 session, and has provided excellent data in regards to the eventual planning of an additional class focused on apparel technology. The feedback by satisfied students who registered for the tech pack class reinforces the need for implementing it as part of core curriculum in addition to the Continuing Education module.

Department planning is enabled by students enjoying an open-door policy of direct communication with all faculty regarding any issues dealing with scheduling, skills needed, etc. This was recently proven by the feedback elicited from the Tech Pack class previously mentioned. Adjunct, associate and full-time faculty share emails regarding specialist guest speakers (all class speaking engagements are open for all students/faculty), and each semester kick-off meeting outlines these speakers plus addresses successes from last semester and game plan for upcoming semester goals. The combination of these conditions allow for organic sharing of activities where we witness the interest level of students and develop cross-over internship opportunities. Faculty often visit other's class speakers, a convenient way to connect with industry professionals while in the classroom.

These practices have proved to show that students are very interested in sustainability and the environment, CSR involving charitable causes, styling and costuming. Measurement of number of volunteers signing up for sustainability projects and Santa Monica community events held through our department reinforce these findings.

Current connections from associate faculty Susan Kolko have included the non-profit organization Freedom and Fashion ([FreedomandFashion.org](http://FreedomandFashion.org)) where students can be involved with assisting designers and administrators in fashion workshops to encourage rehabilitated abuse victims to return to college to study fashion.

Volunteer activity measurement has shown such growth that Career Services has also joined the Fashion department in collaborating on events assisting SMC Veterans Resource Center, EOPS and Guardian Scholars, African American Collegians and Latino Center. The high number of active student volunteers at our twice yearly Career Closet free clothing events to help the previously mentioned groups illustrates their interest in image consulting/styling and CSR beginning here on campus, and purposefully serves the ethnic demographics of the department and campus.

Retention is improving due to communication with evening instructors and direct student feedback which guides the planning of more evening/weekend class scheduling. Due to the number of students who work during the morning and early afternoons in order to attend school, increased late afternoon/evening start times has led to Monday thru Friday night classes and three options for Saturday classes.

Working with Continuing Education has opened a new source of measured information regarding community interests, enabling new investigations in filling their niche employment needs (returning to workplace, skill-building while employed, career-change, etc). Sunday classes are planned in future with the impending growth of Continuing Education as a community builder as well as supplemental way for alum and current students to enrich specific skill sets, as proven by the popularity of La Tanya Louis' Tech Pack class and apparel construction instructor Barbara Rain's "Sewing Boot Camp" which reviews safe use of sewing equipment operations and sewing basics.

Gender grouping parallels the overall department population. Evening time frame has proven to enable serving working population as well.

5. If applicable, discuss achievement rates on state licensure exams.

Not applicable

6. Career Technical Education (CTE) programs are required to have active industry advisory boards which meet at least once a year. (Attach minutes from each meeting since the last program review report). List advisory board membership, how often it meets, and indicate involvement with the program.

Advisory Board membership convenes once a year. Included are detailed minutes from May 2016 and May 2017, including the enlarged advisory board membership due to the need to encompass the growing areas of the fashion industry: the design, production, business operations, and new technology in the field.

These members are active participants in all fashion-related events at SMC, as well as including students at their professional events.

---

**Date:** Thursday, May 11, 2017

**Time:** 6:20 PM

**Location:** Conference Room B111

**Minutes Taker:** Gladys Lam

**Attendees:** Faculty- Lorrie Ivas, Ford Lowcock, Sal Veas, Wynn Armstrong, Jan Ardell, La Tanya Louis

Advisory Board Members - Ashleigh Kaspszak, Angella Hoffman, Uriel Saenz, Esther Ginsberg, Marta Miller, Anna Leiker, John Barle, Brenda Cooper, Wendy Bendonni, Don Pietranczyk, Kim MacColl, Trish Concannon, Taryn Hipwell, Nancy L. McCullough, Henry Cherner

Advisory Board Member unable to attend - Ilse Metchek (oveseas), Ram/Iva Sareen (overseas), Jeannine Braden (on client shoot), Lizz Adams (trade show), Svetlana Shigroff (on location);

Daniela Gschwendtner (DWTS costume finale)

Student Ambassador: Nikkia Sipes

FFC Secretary: Gladys Lam

**Concern:** The fashion department is concerned about the ongoing success of the graduated students and the importance in integrating technology, business, and law.

1. **1. Introduction**

- Lorrie welcomes and thanks the advisory committee for attending and announces board members who cannot attend the meeting.
- Each advisory board member is invited to have a self-introduction.

1. **2. La Mode 2017 Fashion Show Invitation**

- All advisory board members are invited to the show as VIP guests.
- Date: Thursday, June 15, 2017
- Time: 7:00 PM
- Location: Barnum Hall, Santa Monica

1. **3. Photography Department**

- There is a 33% growth in students taking photography classes.
- Ford suggests to put quotes of the advisory board members on the department website for promotion.

1. **4. Fashion Students in SMC**

- 42% of fashion students are F-1 students.
- It is realized that students choose to study in SMC due to the diversity in global fashion, LA as west coast and national fashion center.



1. **5. Issues**

- Students are lacking knowledge of the importance on building connection between fashion, technology, business, and law.
- Many graduate students do not know how to start or expand their own businesses and to make profit.
- Most students have limited knowledge about business law, which is interrelated to entrepreneurship – trademark knowledge/infringement
- Entrepreneurship is missing on most fashion certificate programs.

1. **6. Digital Portfolio Class**

- The class newly added to the Fall 2018 curriculum.
- It is designed to give support to students' portfolios for career development and progression in education degrees

1. **7. Social Media Course**

- The fashion department is planning a course on ways to approach to different apps, identifying what to post, and when is a good timing for posting on social media + content building

1. **8. Recommended Additional Classes**

- Marta (advisory board member) points out that professional writing skills are important and should be added to the curriculum.
- Courses on interviewing techniques and organizing media plans are suggested by Ashleigh.
- Brenda suggests adding a class focusing on how to build online materials – referring to importance of social media course.
- John recommends working with the film department re costume.
- A non-credit class is recommended for specific areas to meet needs.

1. **9. Speaker Series**

- Esther realizes that students are interested in how a fashion professional gets to the path

of being a professional in the industry.

- A workshop consists of six professionals is mentioned – “How did I get started?” topic to show students the varied skills/experiences involved in getting where they want to go.
- It is suggested that Lorrie shares how she influences/interacts with people in the industry (from interns to career placement)
- All advisory board members offered to come and speak/join panels.

## **10. Certificate Programs**

- The certificates are designed to be a proof of students completing the required courses so that they do not need to retake them again.
- New certificate programs are introduced.
  - Technology

ü Students will be able to concentrate on fashion software, computer aided technical flats and 3D pattern making to enhance skills – Tech packs.

- Sustainability - Taryn
- Costume illustration
- Retail buying analytics – Angella
- Uriel points out the importance of life-school balance for students and the fashion department needs to be aware of the time frame when building the curriculum for the programs – awareness of levels of new and returning students.

## **11. Voting**

- The majority of voters approve the technology certificate program.
- Half of the voters are interested in the sustainability certificate program.
  - Henry states that it may be less possible to make sales on sustainability but should examine sustainability early in design/production.
  - Others counter that it is necessary to environmental standards so

Majority agreed on Sustainability

- The majority of voters approve the costume illustration certificate program.
- The majority of voters approve the retail buying certificate program.

--	--	--

		Gladys, Secretary
Approved:		
Lorrie Ivas, Supervisor		Robert Wynn Armstrong, Supervisor

**SMC Fashion DESIGN | MERCHANDISING | TECHNOLOGY Advisory Board Meeting Sp2016**

**Ilse Metchek**

**President, *California Fashion Association (CFA)***

**Executive Director, *Textile Association of Los Angeles (TALA)***

[ilse@calfashion.org](mailto:ilse@calfashion.org)

**Iva Sareen**

**Ram Sareen**

**President- *TUKAgrou***

**CEO /Founder, *TUKAgrou* Chairman, *Styku.com***

[IvaS@tukatech.com](mailto:IvaS@tukatech.com)

[RamS@tukatech.com](mailto:RamS@tukatech.com)

**Joe Veccharelli**

**Owner, *Fashion Supplies Inc.***

[JoePVeccharelli@gmail.com](mailto:JoePVeccharelli@gmail.com)

**Don Pietranczyk**

**Sr. Marketing Manager, *UBM Fashion Group***

**MAGIC|PROJECT|ENK**

[DPietanczyk@magiconline.com](mailto:DPietanczyk@magiconline.com)

**Blanca Gonzalez**

**Vice-President/GM - West Territory, *Nike***

[Blanca.Gonzalez@nike.com](mailto:Blanca.Gonzalez@nike.com)

**Lizz Adams**

**Co-founder, *Fashion Scouts LA* Buying Office**

[Lizz@fashionscoutsla.com](mailto:Lizz@fashionscoutsla.com)

**Jeannine Braden (SMC Alum)**

**Chief Buyer, Planet Blue; Director Thomas Wylde**

**Stylist; Owner Post 26 |Fred Segal Flair**

[JeannineBraden@gmail.com](mailto:JeannineBraden@gmail.com)

**Brenda Cooper**

**Emmy Award-winning Costume Designer/Stylist,**

***The Nanny, Happily Divorced, NBC's Now or Never***

[style@brendacooper.com](mailto:style@brendacooper.com)

**Esther Ginsberg**

Vintage Expert/Owner-Founder, *Golyester*

[Esther.goly@gmail.com](mailto:Esther.goly@gmail.com)

**Svetlana Shigroff (SMC Alum)**

Costume Designer/Stylist/Artist /Consultant

[Svetlana.shigroff@gmail.com](mailto:Svetlana.shigroff@gmail.com)

**Ashleigh Kaspszak**

Director, Marketing + Public Relations.

*The New Mart Building*

[ALaCa1@gmail.com](mailto:ALaCa1@gmail.com)

**Uriel Saenz**

VP Multicultural Dev|Strategy – *Los Angeles Times*

Founder/CEO: *Uriel Saenz* [luxury design]

[Uriel.saenz@latimes.com](mailto:Uriel.saenz@latimes.com)

**Trish Concannon**

Executive Director, *Fashion Business Inc.*

[Trish@fashionbizinc.org](mailto:Trish@fashionbizinc.org)

**Henry Cherner**

**Educator/Managing Partner, *AIMS360***

[henry@aims360.com](mailto:henry@aims360.com)

**Daniela Gschwendtner (SMC Alum)**

**Costume Designer, *Dancing with the Stars* + *AGT***

[dcgschwendtner@aol.com](mailto:dcgschwendtner@aol.com)

**Marta Miller**

**Designer, Owner/Founder, *Lefty Production Co.***

[marta@leftyproductionco.com](mailto:marta@leftyproductionco.com)

**Taryn Hipwell**

**Sustainable Designer, Stylist, Producer, *EcoDiva***

[EcoDivasTV@gmail.com](mailto:EcoDivasTV@gmail.com)

**Nancy L. McCullough**

**Principle & Managing Attorney**

**Law Offices of Nancy L. McCullough**

[Nancy@McCulloughLawOffices.com](mailto:Nancy@McCulloughLawOffices.com)

**Angella Hoffman**

**Author, Educator, Former Fashion Marketing Chair, AI**

**Former Buyer- Bloomingdale's**

[consultangella@gmail.com](mailto:consultangella@gmail.com)

---

**Advisory Board Meeting May 2016:**

**Attendees:** Lorrie Ivas, Ford Lowcock, Sal Veas, Wynn Armstrong, Jan Ardell, Joe Veccharelli, Don Pietranczyk, Trish Concannon, Brenda Cooper, Ilse Metchek, Iva Sareen, Blanca Gonzalez, Lizz Adams, Jeannine Braden, Esther Ginsberg, Svetlana Shigroff, Ashleigh Kaspszak, Uriel Saenz, Henry Cherner, Raquel Medina, and David Mendoza (Recorder)

**Date:** May 17<sup>th</sup> 2016

**Location:** SMC Main Campus, Business Building, Room 111

**Start time:** 6:20 pm

**End Time:** 8:05 pm

**Theme:** Verbatim spoken word by Lorrie Ivas; “Fashion is so much more than just one particular focus. it’s a business, it’s an art, it’s technology, and it’s a multidisciplinary, the whole point of today’s meeting is to reach out to our students ... offer them effective internship opportunities. What skill sets do we wish to arm them with? With a Design + Business perspective.”

1. **I. ORGANIZATIONAL FUNCTIONS**
  1. **A. Call to order – 6:20pm**
  2. **B. Roll Call ( Attendees listed above are present)**
2. **II. PUBLIC COMMENTS**

**Lorrie Ivas** starts the meeting by thanking everyone in attendance, proceeds to go around the room and introduce attendees, and gives a quick summary of each individual's background and their impact on the Fashion Design and Merchandising industry.

**Sal Veas**, Business Department Chair, takes the floor and talks about his past work experience in the fashion industry and how it has shaped who he has become as the Department Chair of the Business Department.

**Ford Lowcock**, Photography and Fashion Department Chair, takes the floor and talks about his past work experience in the fashion industry. Ford states that fashion department is growing and that students have responded with higher enrollment. Ford goes into a detailed explanation of what Career Technical Education is and how it impacts what is taught in the classrooms. Ford states that job growth in the fashion industry is increasing and that there should be more emphasis on merchandising and business aspect. Ford recommends development of fashion design and merchandise portfolio development course.

1. **III. INTRODUCTION OF NEW FACULTY MEMBER IN FASHION DEPARTMENT**
  1. **A.** Wynn Armstrong is introduced as newest faculty member of the Fashion Department. He is a Full Time instructor. Wynn takes the floor and talks about his background in teaching and also discusses incorporating technological aspects into the classroom. Wynn moves forward with a presentation of PowerPoint slides in which he highlights what he will teach as part of the curriculum. Ideas shared in the slide are: Product development, incorporating various programs, manifest ideas using Photoshop software, incorporating video technology to use fabric and color to create textile design, creating samples, mock ups, based on initial designs going from 2D to 3D using computer software such as Tukatech.
1. **IV. MAJOR ITEMS OF BUSINESS**
  1. **A.** Advertise a booklet and make it available to students that list future career options
  2. **B.** Introduce technology as part of the curriculum
  3. **C.** Reinforcement of business classes to make sure students understand



business side of fashion industry

4. **D.** Discussion about understanding the consumer and being profitable
5. **E.** Discussion about legal side of fashion industry i.e. Trademark, Copyright, Worker's rights
6. **F.** Making college affordable for international students
7. **G.** Internship opportunities
8. **H.** Involvement of guest speakers
9. **I.** Patternmaking and technology, the future of the industry
10. **J.** Discussion of SMC upcoming Fashion Show: LA MODE 2016

1. **V. INTRODUCTION OF STUDENT ADVISOR**

1. **A.** Raquel Medina is introduced as the Student Advisor for the Fashion Department. Raquel states her concerns and lack of overall awareness by the SMC counseling department with respect to SMC counselors not being versed in what classes are needed to transfer to specialized universities in the fashion industry, i.e. The Fashion Institute of New York. Raquel suggests that the SMC bookstore should work together with the fashion department to design, market, and sell student made clothing.

1. **VI. PLEDGES**

1. **A.** Iva Sareen, President of Tukatech, offers a one year subscription of their software to a graduating student that is deserving of award. Estimated value \$10,000.
2. **B.** Henry Cherner, educator/managing partner, offered AIMS 360 software and training for fashion students, also offered board members training
3. **C.** Joe Veccharelli, owner of Fashion Supplies INC. will cover prizes for fashion show

1. **VII. ADJOURNMENT : 8:05pm**

1. **A.** Lorrie Ivas thanks all the guests for coming and participating in the Fashion Advisory Board Meeting

7. Describe any program response to advisory board recommendations. Give specific examples.

The Advisory Board has been extremely positive and supportive with their time outside of the meetings and email communications throughout the year. More than half of them have already either spoken to our students in multiple classes, participated in “Cool Careers” panels (Career Services), prejudged/judged the LA Mode Graduation Fashion Shows (which continually proves to clarify which skills sets are successful and which need more focused attention) as well as offer multiple industry internships throughout each semester.

The 2017 meeting where Sustainability was showcased – as well as propositions to develop a certificate in Fashion Sustainability – working with Environmental Science Department, Sustainable Works.org, LA BeyondTheLabel (Advisory Board Member founder) and global group EccoSessions, was unanimously encouraged. Future certificates will be explored, with majority vote interested in Technology, Fashion Law, Costume Illustration, Fashion Media and Fashion Retail Analytics.

Another unanimous vote was on the need for a Portfolio Class (FASHN21) where exit skills can be visually compiled for direct employment and/or acceptance into an advanced degree program. This class, coupled with FASHN18, showcases the necessary software and hard skills needed. The business and technology advancements in the industry were stressed, with the 2016 meeting bringing software licenses donated by Ram & Iva Sareen, founders of TukaTech (enabling FASHN16 Pattern Grading to have the TukaTech® component) as well as Henry Cherner’s commitment to provide training on PLM software AIMS360 (\$500 value each) for interested faculty and winners of LA Mode Fashion Show.

Due to the diversity of our advisory board, as well as numerous industry professionals who keep ties with the department via internships and guest speaking engagements, we have been able to enlarge the scope of the design area to include costume design/wardrobing as well, with several projects allowing students to get end-title credit for styling on a music video as well as costume design/construction for the multi-media project, “The Super Sustainables,” a children’s book on saving the environment. The authors also work with the SMC Music Department as the project enlarges to a musical animated video production. This illustrates multiple layers of overlapping skills and co-mingling involved in the fashion, music, entertainment, and publishing world, and a great way for the SMC departments to team up.

Advisory Board members also directly involve themselves in the mid-critique and pre-judging of the “graduation” LA Mode Fashion Show collections, created in FASHN 17 Apparel Production Manufacturing Techniques. This yearly preparation melds industry design room practices with wholesale and retail practices due to the full scope of advisory board members’ positions in the industry. The entire experience also gives members a view of student exit skill sets (sketching, mood board presentation, fabrication use, marketability), enabling a more concrete discussion of our yearly meeting’s overarching question: “What skill sets do you see missing when the students enter the workplace?” Their responses have clearly reinforced the department’s own conclusions, as well as opened up new avenues to explore.

Examples in the past have included increasing the drawing skill sets for fashion illustration technical flats in design presentations (both hand and via Illustrator), leading to counseling students to elect to take FASHN9B Advanced Illustration rather than singly the required

introductory FASHN 9A Illustration class. Discussions in future are underway to include advanced illustration as required class in the Fashion Design Program in order to upgrade the portfolio presentation skills so necessary to present to future employers.

The new offering of FASHN21 Portfolio is a direct result of Advisory Board reinforcing the need of professional exit skill presentation.

The technical skills (both hand and software-based) of Pattern Grading are now offered via TukaTech, (thanks to Advisory Board Members Ram and Iva Sareen), and more technology focus is in process with 3D focus. Advisory Board members unanimously encouraged any/all software skills as the design end as well as the wholesale-retail side is dependent on overseas communication via tech packs, PLM and social media. This was reinforced by the California Fashion Association's research on what was the most innovative technology for the future of the apparel industry; a whopping 54% said social Media, 24% said integrated systems between manufacturers and retailers, and 13% stated the use of 3D fitting/3D printing (*sourced from 2016 CIT/CFA (California Fashion Association) Los Angeles Area Full Report.*) Our long-standing advisory board member, Ilse Metchek, is President of the CFA, so constant communication with her keeps the department continually updated.

President Metchek recently visited the campus and spoke to over 120 students over two segment meetings regarding the careers in the fashion industry as well the business concerns directly effecting the Los Angeles apparel industry. (see Press Release) The sessions were so effective in reinforcing academic content with current industry statistics.

More info sourced from the CFA has shown the biggest growth opportunity for LA Apparel Companies in 2016/2017 was in the top three categories: Off-and Online Companies - 35% (Apparel sold via Brick-n-Mortar + Online), Online Only -22% (apparel brand start-ups could save the Brick-n-Mortar overhead costs), and New Entrepreneurial Concepts -19%. This clarifies that students coming in for apparel design have a widened arena in which to work now that online has opened the field to new entrepreneurs who can directly sell via Online

Marta Miller, Advisory Board member who consistently offers internships and often directly hires, owns an LA-based production factory, Lefty Production Co., focused on guiding and producing brands (prestige to promotional pricing) and sustainably manufacturing in Los Angeles. She also speaks consistently on campus throughout each semester and summer/winter sessions, offering factory tours, and internship opportunities. Due to this over-three year relationship with the department, she has hired SMC students in management positions, as well as having an Internship Coordinator, who is a SMC alum, which creates a seamless and welcoming training procedure for our students to learn in the classroom in tandem with actual production/design offices downtown.

Jeannine Braden, Advisory Board member and SMC alum, is a recognized leader in LA Fashion

(founder of Fred Segal Flair, Post 26, et al - nationally-recognized as top LA clothing stores) as well as buyer for major brands (Planet Blue), creative director/consultant, stylist and design line owner. She was among those few named in Apparel News as “The Women of LA Fashion (and Beyond) ... powerhouses who inspire with their vision and generosity.” Her guidance in offering various internship experiences in styling and line-sheet creations for product line launch gives students experience with top line professionals early in their educational career here. Constant communication regarding the e-commerce world has reinforced the need for constant updating of the retail vocabulary in this area.

In response to the fashion advisory board committee, we have implemented technology into our curriculum by adding TukaTech® into a pattern drafting class taught by a recently hired expert in the field. Assignments have been infused into the classes which include the use of social media, business aspects, technical expertise that reflect real world situations.

Press Release by California Fashion Association: February 26 2018



## D1. Objectives

Begin assessing curriculum: for updating, replacing, what should be taught to better match industry needs and changes, flow from one class to the next starting with Fashion 1. This includes where technology needs to be infused into existing classes and where possible new classes will need to be created.

Status: In Progress

Comments:

Robert Armstrong has been hired as FT faculty as our technology fashion expert. He began his tenure process in the Fall of 2016. Lorrie and Robert have been discussing current curriculum and what should be updated, deleted and added. This will continue to be one of our primary goals for the department until it is completed.

How to have or acquire more industry / community involvement with our students and within our program.

Status: In Progress

Comments:

Lorrie Ivas has already begun getting numerous industry experts and influencers into SMC via guest speakers, advisory board members, jurors of our Annual Fashion Show, LA Mode. We are wonderfully amazed at the enthusiasm these people have towards assisting SMC fashion. The changes with faculty and proposed curriculum changes have really excited regional industry people. We are greatly encouraged by this and will continue to grow this objective every year.

## D1. Looking Back

1. Describe any accomplishments, achievements, activities, initiatives undertaken, and any other positives the program wishes to note and document.

Ford Lowcock stated in 2017 that “Lorrie Ivas, completing her second year of the tenure process, has made all the difference in the world to our program. Robert Wynn Armstrong, completing his second year in the tenure process has added much needed fashion technology to the department.” Attached is list of all the events that were attended, created and implemented, new advisory board members involvement with department, continued moving in eco-fashion and sustainability (as reflected in the college’s as a whole mission, as well as mission of the fashion department).

The documented activities from Lorrie’s first semester as full-time faculty member in Fall 2015, then continuing each semester - Spring 2016 thru Spring 2018 - are detailed in the attachments labeled D-1.

The overarching goal to grow the department, student population-wise, has been successful, but also important is putting Santa Monica College’s Fashion Department on the LA competitive awareness level with other 2-year and 4-year schools with large budgets to promote their department (via print/digital advertisements in *California Apparel News* as well as six-figure funding for grand-scale fashion shows and staffing for fund-raising). This goal has also been reached, as more and more coverage of the yearly LA Mode Fashion Show adds to the best advertising there is: positive word of mouth, translated literally via person-to-person communication and large scale social media.

The cooperation with the International Student marketing endeavors will continue to increase the global outreach.

The most important goal is to serve the needs of the students – of all demographic, psychographic and geographic characteristics - with quality content and positive, energetic and successful instructors bringing their industry talent and academic endeavors to the table. This has been achieved additionally by connecting with Continuing Education and other departments on campus. Focus on developing more options for the evening/weekend student will make accessing and completing the program more inviting and efficient.

The enlarged Advisory Board, as well as continuous communication with SMC Fashion Alum now working in the fashion industry, has been a major trusted provider of direct internship and employment sourcing. As recently as this Spring, a much publicized alum, Celebrity stylist Dianne Garcia, has been getting press from top fashion industry trade, *WWD*, where she mentioned her education at SMC. Reaching out to her was successful, as she has agreed to come and speak to students. Her clients include SZA and Grammy Award winner Kendrick Lamar, a recent Pulitzer-Prize recipient. Garcia, along with other successful alum, many serving on the Advisory Board, give current and future students

encouragement that their chosen career path has hopeful futures.

2. Summarize how the program or service area addressed the recommendations for program strengthening from the executive summary of the previous six-year program review.

The need for the Fashion Department to increase its presence in the Los Angeles apparel industry is vital to its reputation and inherent value of the program. The need to turn the program from a community custom sewing coursework to an industry-ready, career training program is definitely progressing, witnessed by the constant growth in numbers, with both domestic and international students, as well as increased interaction with the community.

With Lorrie Ivas as the first Fall 2015 hire - filling the vacancy of previous full-time faculty member, Fereshteh Mobasheri – she was able to execute the main directives of lead Advisory Board member, Ilse Metchek (President of the California Fashion Association/California Fashion Foundation and Textile Association of Los Angeles) by bringing in more real-world industry business connections and content to the program. The incorporation of business practices re: costing, production, inclusion of software, wholesale/retail focus, etc., were challenges that are now being met.

Lorrie organized the first Advisory Board meeting in May 2016. This meeting yielded software donations and unanimous support by all new and three long-standing members. By enlarging the Advisory Board membership to twenty (from three to five members attending in previous years), direct feedback and support was derived for the three sectors of fashion: business/merchandising, design and technology. These industry members were culled from Lorrie’s extensive network of industry colleagues, her former students (successfully established alum of SMC plus alum from prior universities where she has taught) and educational specialists from professional organizations. The list of professionals includes retail buyers, retail owners, costume designers, custom and ready-to-wear designers, merchandisers, trend forecasters, trade show directors, technology software owners and educators. From the West Coast Vice-President of Womenswear Merchandising - Nike, Blanca Gonzalez (Lorrie’s university alum); top LA fashion retailer, stylist and creative director, Jeannine Braden (SMC alum); Daniela Gerschwendtner, costume designer for *Dancing with the Stars* and *America’s Got Talent* (SMC alum), to Emmy-Award winning costume designer Brenda Cooper, and Designer and former VP of Multi-Cultural Development for the *Los Angeles Times*, Uriel Saenz, name a few, the Fashion Department now has LA fashion industry “cred.”

This large new membership group opened up fresh discussion, and a true blending of the three sectors of the fashion industry (business/design/technology). Many knew each other from serving on LA’s major fashion organization boards and professional organizations (including FGI-LA and FBI.org). Others were CD Guild members who knew members who actually produced garments for their productions. Each member was eager to be a part of filling in the missing puzzle pieces of fashion education in general, as well as taking up the challenges of the ever-changing industry, where technology was enveloping every step of the design, production, merchandising and auxiliary services, but was sorely underserved in fashion curriculums

everywhere. The arming of students with practical and academic skills was met with unanimous support of offering internships, guest speaking, and tour visits of members' facilities.

The internship structure has grown tremendously from 2015/16 to current 2017/2018 school year, with social media, photoshop/illustrator, design and production, sales rep/wholesaling, costume design, wardobing and styling opportunities. Lorrie has also collaborated with Career Services in encouraging students to partake in job fairs, job prep fairs, Cool Careers events, etc. This, again encourages student success in representing themselves – and SMC in general – in a most positive way.

Again, the growth of the department can be attributed to the clear industry connection the international and local students have exposure to, culminating in a much fuller resume, portfolio, and overall preparedness to enter the workforce or junior level of continuing college/university education.

Wynn Armstrong, the full-time faculty hire in 2016, has successfully fulfilled the need for technology to be a staple in the fashion curriculum, with his developing of the FASHN18 Computer-Assisted Photoshop/Illustrator for Fashion course (developed when he was adjunct). He has carried on the connections with our advisory board members who have donated software (TukaTech) and created curriculum for the Fall 2018 launch of FASHN21, Digital Portfolio.

The following list of industry professionals, representing the many facets of the growing fashion industry and, in particular, the many areas students need to be exposed to in their academic and career-oriented studies, represent current and program strengthening.

**Ilse Metchek**

**President, *California Fashion Assoc, (CFA) + TALA***

**Iva Sareen + Ram Sareen**

**President- *TUKAgroup*; CEO /Founder, *TUKAgroup* |**

**Joe Veccharelli**

Owner, *Fashion Supplies Inc.*

**Don Pietranczyk**

Sr. Experiential Marketing Manager, UBM Fashion

**Blanca Gonzalez**

Vice-President/GM - West Territory, *Nike*

**Lizz Adams**

Co-founder, *Fashion Scouts LA* Buying Office

**Jeannine Braden (SMC Alum)**

Designer, Buyer, Planet Blue; Stylist; Founder, Post 26 | Fred Segal Flair

**Brenda Cooper**

Emmy Award-winning Costume Designer/Stylist, *The Nanny, Happily Divorced, NBC's Now or Never*

**Esther Ginsberg**

Vintage Expert/Owner-Founder, *Golyester*



**Svetlana Shigroff (SMC Alum)**

**Costume Designer/Stylist/Artist /Consultant**

**Ashleigh Kaspszak**

**Director, Marketing + Public Relations. The New Mart Building**

**Uriel Saenz**

**Founder/CEO: *Uriel Saenz* + US Lifestyle Group; founding VP Multicultural Dev|Strategy  
– *Los AngelesTimes***

**Trish Concannon**

**Communications + PR Director**

***American European Textile Network***

**Henry Cherner**

**Educator/Managing Partner, *AIMS360* (deceased July 2017)**

**Daniela Gschwendtner (SMC Alum)**

**Costume Designer, *Dancing with the Stars* + *America's Got Talent***

**Marta Miller**

**Designer, Owner/Founder, *Lefty Production Co.***

**Taryn Hipwell**

**Sustainable Designer, Stylist, Producer; Founder EcoDiva + BeyondTheLabel**

**Nancy L. McCullough**

**Principle & Managing Attorney; Law Offices of Nancy L. McCullough**

**Angella Hoffman**

**Author, Corporate Buyer, Educator, Fashion Design/Marketing Chair, AI**

**Kim MacColl**

**Art/Creative Director, Johnny Was; Fmr VP/WC Director, Doneger Creative**

**Ali Rahimi + John Barle**

**Designer/Owner. Mon Atelier Couture Salon + Partner, Mon Atelier**

**Wendy Bandoni**

**Author, Chair of Fashion Marketing|Business, *Woodbury University***

**Anna Leiker**

**Chair of Fashion Design, *Woodbury University***

3. Describe any changes or activities your program or service area has made that are not addressed in the objectives, identify the factors (e.g., licensure requirements, state or federal requirements, CCCO mandates, regulations, etc.) that triggered the changes, and indicate the expected or anticipated outcomes.

Neither the photographic or fashion industries require licensing or certification in order to open a

business or obtain a staff position. We are measured by the quality of work presented within a widely defined portfolio that illustrates skill levels in a multitude of areas that are discipline specific, communication skills, ability to work within a team on a single goal and being passionate about their industry.

4. If your program received one time funding of any kind indicate the source, how the funds were spent and the impact on the program (benefits or challenges).

Not applicable this year.

5. Describe departmental efforts to improve the teaching and learning environment.

Our instructors have been attending the Center for Teaching Excellence workshops to improve the teaching and learning environment. Attendance at the various workshops to ensure smooth transition from eCompanion to Canvas were effective. Twice-yearly flex days are attended by not only full time faculty but also usually a third of our part-time faculty. The general offerings for wellness and exposure to other departments through speaker programs has also proven to add to part-time faculty feeling very included in the entire campus.

Efforts to improve the teaching and learning environment – specifically to fashion – have to do with the actual physicality of the instruction area. The physical limitations of having one design/sewing lab (B107) without the dependability of having access to the connected next-door room B105 (which has existing interior door access) is challenging due to the absence of another lab room for students to work (cutting, laying out patterns). The consistent growth in the department (540 students in 2013/14 to 782 in 2017) suggests there will be a time when more lab class sections are needed, but no open time block will be available. Since B105 is used as a straight lecture room by other departments, photo/fashion schedules around it for lecture.

To improve and fully utilize the need for table space with proximity to the next-door sewing lab, the department wishes to reconfigure the 40-seat room B105 with design tables - still being able to seat 40 students for lecture (for other departments as well, i.e., Counseling, etc.) but also having the design tables usable for cutting, laying out designs, etc. when the room is not in consistent use. This would alleviate the over-crowding of B107, as well as create an open, communal seating arrangement which would still run at 40-seat room capacity while maximizing table space. The set-up would be excellent for students to be able to spread out for fashion illustration classes (large drawing pads), lay out fabric for textiles classes, have cameras and their photo equipment out on tables, and have laptops open with room to write or view their textbook for all class lectures (other departments as well).

The Fashion Department's long-time advisory board member, Joe Veccharelli, owner of Fashion Supplies, Inc., has offered expert advice two years ago to Ford Lowcock, on how to make B105 user-friendly to all departments while maximizing its potential for the Photo/Fashion

Department.

New chairs for the Design Lab Studio B107, thanks to Erica LeBlanc, have provided quality ergonomics for students' seated posture during class presentations and also in prone positions working at the sewing machines. These chairs are also invaluable for use when guest speakers come in adjoining B105 and/or B111, both for their modern and professional aesthetic as well as functionality to accommodate larger groups.

Advisory board member, Joe Veccharelli, donated all the adjustable tall stools for the Design/Sewing Lab B107. They are necessary for healthy posture and support during all stages of design concept development, pattern drafting/grading, viewing front screen projector and front whiteboard, as well as elevated seating for lecture presentations, demos, etc. where viewing may be from a distance.

Research resource materials are being explored. Efforts have been made to convert the B107 exterior hallway closet into a resource for fashion and photo students in coming academic year with bound *American Vogue* Magazines from 1960 to 2005, 2006-present March and Sept issues; *W* Magazine from 1994 to present; *Harper's Bazaar* from 1991 to present. These resources are invaluable to have for design, visual presentation, styling, and photography inspiration, as well as analysis of trend forecasting and journalistic styles of reportage vs. critique. The department's hardcopy archive of WWD subscriptions would also be available there in one place. Print resources such as these are available at competing colleges and university programs. Materials available directly to students are a great guidance both in content and graphic layout – adding a resource of inspiration for students' portfolio building for the forthcoming FASHN21 Portfolio class, as well as styling content for fashion and photography students.

Lorrie has collections of props for FASHN 20 window display/visual merchandising classes. The fashion styling assignments (visual found- object and vendor props) for Instagram/Catalog/Prop pitches are in the process of being organized in clear housing boxes for ease of use for student portfolio-building. They are currently being brought in only for specific assignment dates, but by Fall 2018 will be in B107 exterior hallway closet for continual use by all.

Lorrie is building a study collection of high end, contemporary, bridge and vintage clothing for use in all classes as a visual way to demonstrate various construction quality/finishing levels as well as show price point variations. These are temporarily housed in the B105 rear closet, but efforts are being made to have them in Sewing Lab B107 rear closet for easier access for the

beginning and advanced construction and draping/drafting classes.

Work is in progress currently to update the storage facilities of B107, and deal with the challenges of housing donated textile bolts/remnants that provide free material for students with limited financial resources as well as special textiles sold at \$2 a yard to generate sewing lab repair funds.

Utilization of vertical space is vital, so creating vertical pillars supporting overhead enclosed storage cabinets with “bays” where each sewing machine/table can nest inside is planned. A professional environmental designer who returned to SMC as an adult fashion student, is assisting in this process as she has experienced the challenges of limited space and student work flow as well as designing commercial and residential spaces.

B107 is used as a demonstration space as well as active working lab. Moving the overhead screen which blocks the front demonstration table to the south wall will allow instructors to utilize the demo table while showing info on the board or screen. Students will have more open visual space, which now seems confining.

Adding a Mac in B107 back closet room for instructors to be able to check email, etc., privately or while on break allows for convenience as well as the ability to stay in the classroom while efficiently using their time.

Plans for locked, secure lockers where instructors, and students alike, can keep their tools and materials safe rather than having to transport them back and forth on bus, metro, etc. are on the agenda. Optimum location would be directly across from B120. This would provide a more relaxed learning environment for all.

Plans to remove cabinetry in Part-time office and create a bar-like table with seats where several instructors can utilize the work area, rather than the single desk currently in use. The space will have a table where faculty meetings could be held, as well as space for students to talk with part-time instructors. This would also be usable for all faculty when they have group student meetings.

Wynn Armstrong makes himself available for technology instructors who have issues regarding

their software, as well as Wynn and Lorrie help out all instructors with Canvas and mProfessor (Wynn is the expert, though in these resources) Uploading syllabi, flex hour input, mass emailing class, etc. are some of the questions new instructors often have, so full-time faculty are available to help.

David Mendoza, the administration assistant for Photo/Fashion as well as High School Enrollment, has been indispensable since his arrival two years ago. He provides the consistent guidance for instructors with operational issues as well as assists in thorough student/professor communication by posting internships and special speaker engagements, answering student questions, and noting what is needed for mutual benefit of the student body and department. David is often the first “ambassador” of the department – and SMC itself - via phone as well as in-person communication. Both advisory board members and speakers have shared their appreciation of his help when they arrive. His forward thinking, problem-solving mentality definitely improve the teaching and learning environment.

The B105-B107 hallway and B120 photo/fashion office has a communication board with internships/guest speakers and campus-wide events of interest. This allows for students and instructors alike to be fully informed.

Both full-time faculty provide wide availability. Lorrie is on campus early Monday thru Thursday before her classes start to ensure all labs are open and students can begin work before the 8am classes begin. Her teaching schedules allow for office hours early midday to interact with majority of morning and afternoon students and instructors. Wynn works several evening and Friday and Saturday so the evening and weekend students and instructors have contact with him before and after his teaching schedule.

Lorrie and Wynn are in communication with evening/weekend students, with the goal to enable their smooth progression through the program, even as they are limited to timeframes due to work/family responsibilities. Plans are to expand on the weekend time block availability, since we are limited to one sewing lab room.

6. If there is a tutoring component or other learning support service associated with the program, describe the relationship between the service(s) and the instructional program. If applicable, discuss any data you have compiled regarding student participation and the impact on student success.

For the 2016 spring semester (Check this), student hours were allocated for manning the sewing studio lab. No data has been gathered, but the success of having a mature, serious student in the lab with knowledge of the assignment projects (having executed them in prior classes) proved to be a valuable addition to the successful progress of student skill sets and proper completion of assignments. Due to the budget cutting the following year (2017), the hours for student support in the lab were cut.

Due to the growing number of sections of lab classes, the free lab time is very limited, which condenses free time for the students to work. Plans are under way to propose an additional Saturday afternoon class to free up a weekday session for open lab time.

The relatively new relationship developed with Continuing Education has proven to be an effective way of using the sewing lab as a teaching tool with “sewing boot camp” type extension classes, where students can learn basic skills to feel more prepared for classes, as well as refresh themselves on skills learned but not practiced. This acts as a partial tutoring component.

The Business Computer Lab offers software tutors for students utilizing Microsoft Office Suite and also the Adobe Creative Suite.

7. Describe any grants, VTEA, or other funding received since the last review [in the past year] and how it was used to improve the program.

Not applicable this year.

8. Describe faculty engagement in activities, training, or professional development to remain current with industry trends.

In fashion, we are greatly growing in our regional market. Lorrie Ivas is currently a part of large events about sustainability in the fashion industry. We have students who work at MAGIC, a large trade show in Las Vegas. We have excellent assistance from the California Fashion Association and numerous vendors in our area. Robert Armstrong and Lorrie Ivas are members of FGI (Fashion Group International) and attend conferences as they relate to fashion and fashion technology.

Flex days offered twice a year to full and part-time faculty have been successful in opening communication between departments as well as creating a focus for each new semester.

Our advisory board membership consistently offers interested faculty to visit their offices or facilities with their students to get first-hand evidence of nuances in specific industries. One ongoing example is Marta Miller, owner of Lefty Productions. She opens her production facility to faculty/students and is especially effective for faculty who teach the apparel construction

classes.

The majority of the instructors keep up with industry innovations simply due to their personal interest in their field (via trade publications, blogs) as well as being actively working in product development, consulting or other endeavors. For those who focus on teaching, the many fashion seminars, organizations, museum talks and online resources provide optimal occasions to maintain industry currency.

TukaTech training is offered by our Advisory Board member and founder of TukaTech, Ram Sareen, as well as the late Henry Cherner, founder of AIMS230 PLM software, continuing to offer certification in PLM competency. Several associate professors are avid international travelers, allowing up-to-date

info shared with colleagues and class members (Paris Fashion Week attendance and international fashion museum exhibition viewing). Lorrie travels to NYC twice year, one for museum visitation and curriculum refresh with current industry content and the second visit to attend the yearly Initiatives in Art and Culture fashion symposium. Wynn (Robert) Armstrong continuously updates himself on the latest software beta testing, attending 3D printing conferences and/or online updates, as well as himself offering fellow faculty assistance in any technology issue, practice or interest in inclusion in their coursework.

Membership in FGI-LA (Fashion Group International-LA Chapter), held by both full-time faculty, allows them to invite fellow colleagues as guests when quality workshops, meetings and industry updates are made available. The constant inclusion of fellow faculty at arranged class guest speaker engagements also is effective in opening up each class content/specialty to other instructors so everybody can be part of the consistent “flow” of knowledge.

**See Attached Files.**

## **D2: Moving Forward**

Discuss and summarize conclusions drawn from data, assessments (SLO, UO) or other evaluation measures identified in Section C and indicate responses or programmatic changes planned for the coming year(s) including:

- how the assessment results are informing program goals and objectives, program planning, and decision-making
- specific changes planned or made to the program based on the assessment results

The SLO Mastered percentage six year ave. for fashion is 90.9% compared to the school average



which is 84.2%.

The SLO Mastery rates remain highest among Asians followed by Whites, then Hispanics and Blacks.

The fashion department continues to provide an inclusive curriculum to meet the needs of a culturally diverse department by including assignments with a globally sustainable environment in mind.

In fashion, we will be making changes to update current curriculum where needed to better match industry. We will be measuring the validity of each class for content, but also relevance to industry, program direction and any possible gaps that we may be missing that would better equip our students for employment. We will be looking to add curriculum that addresses the business of fashion, fashion merchandising, including different forms and usage of technology.

## D2: Objectives

Objective #1

**Objective:**

Begin assessing curriculum: for updating, replacing, what should be taught to better match industry needs and changes, flow from one class to the next starting with Fashion 1. This includes where technology needs to be infused into existing classes and where possible new classes will need to be created.

**Area/ Discipline/ Function Responsible:** All

**Assessment Data and Other Observations:**

**External Factors:**

Advisory Board Recommendation (for CTE only)

**Timeline and activities to accomplish the**

**objective:** Objective one infusion of technology has already begun with the addition of assignments including social media assignments in Fashion 1 and the purchase and implementation of TukaTech pattern making computer software for Fashion 6A and Fashion 6B.

**Describe how objective will be**

**assessed/measured:** Objective one will be assessed through a series of real world projects and a final exam.

**Comments:** This is an ongoing goal of the fashion department and involves all part-time faculty and industry input from experts.

Objective #2

**Objective:**

How to have or acquire more industry / community involvement with our students and within our program.

**Area/ Discipline/ Function Responsible:** All

**Assessment Data and Other Observations:**

**External Factors:**

Advisory Board Recommendation (for CTE only)

**Timeline and activities to accomplish the**

**objective:** Ongoing internships with local fashion companies have proved invaluable in their feedback and advice regarding our students who are often hired as a result of their internships. The fashion program has a constant flow of speakers who come to classes and lecture.

**Describe how objective will be**

**assessed/measured:** This will be assessed through the feedback we receive from the businesses and our students

**Comments:** Continued interaction and networking with fashion companies is an important aspect of any CTE program and the fashion department has been in constant contact with the industry.

## E. Curriculum Review

1. Discuss how the department reviews, revises, and creates new curriculum. Include the following information:

- The process by which department members participate in the review and revision of curriculum.
- How program goals and SLOS are integrated into course design and curriculum planning.
- The relationship of program courses to other college programs (cross-listing, overlapping content)
- The rationale for any changes to pre-requisites, co-requisites and advisories.
- How the department ensures course syllabi are aligned with the course outline of record.

Department members discuss curriculum at meetings and recently have given valuable feedback such as changing the names to coincide with community colleges statewide. Full-time faculty members Lorrie Ivas and Wynn Armstrong attended the statewide code conference and were co-contributors in rewriting the curriculum to enhance transfer-ability. Program goals and SLO's have been reviewed and in response a continued emphasis on diversity and sustainability in the assignments which has been the hallmark of the fashion program.

Changes have been made to pre-requisites, co-requisites and advisories in response to the increase of professionals enrolling in the CTE fashion program to improve their skills but not necessarily interested in earning an academic degree by taking the pre-requisites required for some of the advanced classes. Instructors have been notified of this change and it is their prerogative to advise incoming students of the expectations upon entering the class.

Lorrie, Josh and Wynn have been reviewing and comparing course syllabi and course outlines of record to ensure they are aligned.

2. Discuss the role of the advisory board and other industry bodies or input in updating curriculum to meet industry standards and the needs of students.

The role of our Fashion Advisory Board, as well as the industry bodies of the California Fashion Association (CFA), Textile Association of Los Angeles (TALA), Fashion Group International – LA Chapter (FGI), and the yearly attending NYC’s Initiatives in Art and Culture (IAC) where educators, industry leaders, artisans, eco-forecasters and authors unite for 2-3 days each November, all have a large effect on the plans to update our curriculum, as well as meeting the varied needs of our students. These needs encompass both career-training aspects for those whose purpose is to re-gear specific skills while currently employed (i.e., digital skills, learning updated production skills as opposed to “home sewing”), those with four-year degrees in other fields who return to study their “passion,” as well as those whose goal is to transfer to four-year institutions usually focusing on fashion design, costume design, fashion marketing or retail management. Our international population comes to study here for leading west-coast direction. These as well as some domestic students intend to continue their studies in New York City. All in all, our department’s connection with our LA-based board as well as numerous NYC connections allows a seamless hub of communication.

a) The Fashion Advisory Board is varied with accomplished industry leaders, entrepreneurs/owners, retail executives, four-year fashion program chairs, successful alum in the retail and entertainment costume fields, as well as an Emmy Award-winning costume designer. These professionals offer expertise in the multiple branches of the fashion department: *design* in fashion and costume, *merchandising/marketing*, and the *technology* used in creation, production, and wholesale to retail.

Their contributions - tangibly with software and equipment, and intangibly with their extensive time offered by guest-speaking and offering numerous internships for our domestic and international students – offer a direct line of communication each semester. Career Services has benefitted since 2016 when this current group was formed due to their contributing to the “Cool Careers” events.

Advisory Board members are “in the field,” so throughout each semester, the needs of employers are often re-discussed. Questions regarding lacks in certain skill sets apparent when they interview candidates are top of the list. From these talks, more advanced skill sets needed in Photoshop and Illustrator, developing tech packs and knowledge of what information production people need from designers has come up continuously. The ability to develop and maintain content for social media is a skill set also so needed by every company. Candidates’ professional presentation of their skill sets in a digital portfolio also came up in discussion.

These issues have already been addressed in updating class content. This also led to exploring certificate development, which was highly encouraged by the Board, as well as working with SMC’s Continuing Education, where special areas could be focused on and developed. Winter 2018 brought the successful “Tech Pack” Continuing Education class developed by adjunct professor La Tanya Louis. It is an effective follow-up to Wynn Armstrong’s already established FASHN18 class. The need for current fashion students to master these skill-sets for employment illustrates that this class topic will be on the agenda to develop as a full class in our second year

curriculum.

Wynn Armstrong's new Digital Portfolio class (FASHN21), now appearing on the Fall 2018 schedule, is another positive outcome from our varied Advisory Board directives. This class will cultivate assignments to visually communicate the design, merchandising, social media content-building, and overall personal and professional presentation skills of each exiting student. Portfolio critiques with our Board and outside industry professionals will further enhance the success rates of their future employment and/or entrance procedures to four-year college and universities.

The Advisory Board also has authors and industry professionals who are now educators, leading fashion design and marketing programs. Working with them has led to clarification of what skill sets are needed in foundation courses which could lead to development of more transfer agreements, as well as insights into goals set at two and four-year programs.

b) The professional industry bodies/organizations, named at the intro of this section (CFA, TALA, FGI, IAC) all facilitate faculty awareness of areas both locally in the Southern California area as well as with the other employment fashion capital – New York City. These associations offer consistent networking events where connections to up-to-the-minute industry leaders allow for their introduction to our program as well as have proven to provide interesting speakers and internship connections. Many of our advisory board members are also members and leaders in these professional groups, reinforcing the effectiveness of both.

Students benefit from the liaisons as well, where these professional groups allow us to bring students to various members-only meetings, with some allowed to assist the presenters, thereby creating mentor relationships as well as future internships. Our students have made SMC and our department proud, which is invaluable in promoting the quality and content of our program, especially when several other for-profit fashion colleges spend fortunes in advertising and promotion ... and our students create memorable impressions worth much more.

Members of these fashion organizations who are also Advisory Board members, offered several panel discussions ideas, including "How I Got Here," where panels of participating professionals would give their background/school/employment history, showing that the fashion industry has so many varied opportunities ... translating to the fact that students should try various internships, part-time jobs and volunteer opportunities that may not be exactly what they think they want, as it can lead to careers they never thought possible. Many professionals said they took multiple directions in their career path, leading to successful and fulfilling positions, and few took a lock-step straight arrow focus. This panel topic will be undertaken in Fall 2018, which will serve students well due to many graduating the following Spring and seeking

internships beforehand, as well as F-1 students seeking OPT.

## F. Community Engagement

1. If applicable, describe how your department staff members engage in institutional efforts such as committees and presentations, and departmental activities.

Lorrie Ivas has, since being hired in 2015, developed a consistent relationship with SMC's Ferris Kawar and Sustainable Works Organization, along with Gina Garcia, Kaya Foster, and currently Natalie Perez-Regalado. Meetings with Ferris and Gina included Sustainable Expert and SMC Fashion Advisory Board Member Taryn Hipwell, spawning three major events with SMC, detailed in Appendix-Sustainability.

The possibility of having a future maker space – both low tech and future tech - on campus brought several meetings with the Engineering Professor, Dr. Tram Dang, suggested by Art Department's Professor Walter Meyer, as well as established relationships with internationally-recognized outside experts in Sustainability – MadisonsInnovative.com's Kristine Upselja and author and founder of EcoSessions and Manifeco.com, Kate Black.

Cool Careers – Lorrie has worked consistently with Victoria Rothman of Career Services and staff to arrange the Cool "Careers Speaker Forum Panel" both in 2016 and 2017, sourcing 90% of the industry panel presenters in all areas of merchandising, design, wholesale/resale and costume/styling. Internship developments continue to be cultivated and awareness of the broad area of career opportunities is presented.

Career Services - Lorrie joined forces with Ann Marie Leahy of Career Services to create a mobile Career Closet "boutique" in the quad for the Job Prep Event prior to the Job Fair 2017—open to all students - with special invitations to Veterans, African American Collegians and Adelante members. The FFC (Fashion Club) student members acted as stylists, selecting complete outfits for men and women, many of whom were going on interviews. We all agreed that this was one of the most fulfilling projects – especially voiced by the FFC members who loved helping veterans and those genuinely needing proper wardrobe but without the economic means.

This event brought together EOPS|Care Supervisor Debra Joseph-Locke, Ed.D and Dr. Paul Jimenez, Counseling Faculty | Black Collegians | Adelante, bridging more connections so more students will continuously benefit from career apparel availability and advice.

Corsair staffer Christopher Floyd has held numerous interviews with Lorrie and covered our Career Closet and Career Services Job Fair events. On to two student internships are offered each semester as practical experience to maintain, merchandise, build social media content and assist in related events re the Career Closet, a non-profit organization. This fulfills the community service component for students who are applying for acceptance to four-year college/universities.

Lorrie's Merchandising Principles class in the Business Dept (class required in the Fashion Curriculum) continues to bring constant communication and projects developed to help students in both departments. Professor/Attorney Dana Nasser requested a professional dress seminar/presentation for Pathways Program where business law students could prep for court internship interviews as well as introduce them to the Career Closet for no-cost necessary wardrobe additions. Lorrie created an hour-long visual presentation for the department along with inventory brought in to demonstrate appropriate selections.

Business Chair Sal Veas and Lorrie Ivas further cultivate the link with fashion analytics – accounting and allocation – with plans to create an additional extension or certificate class. Sal's experience in retail buying has been an asset to pinpointing academic and CTE needs.

Lorrie and Fashion Club members presented at the New Student Outreach meeting at Santa Monica Library, arranged with Diane Moreno, which proved successful. Two new fashion students registered, and continue to go through the program. Future plans to connect directly with area magnet high schools focusing on fashion are in the works, with LA Mode 2018 fashion show planning to invite Palisades High, Santa Monica High, Malibu High, and all magnet schools where fashion or related programs are included in student curriculum.

Lorrie began serving on the Grade Appeals Committee - under Esau Tovar – in Fall 2017, proving to be an educational experience and reinforcing the importance of a syllabus as true contract of record.

Lorrie began working with Continuing Education and developed a solid working relationship with Alice Meyering in 2017, bringing in three topic classes with instructors to the program, and two more in the works. This arm of reaching the community will be a wonderful link to bring in new students as well as presenting existing students a wider variety of specialty topics not offered in basic curriculum.

Library Orientations – The professional orientations led by Brenda Antrim and Marina Parise consistently has proven crucial to students' awareness of research and the proper use of databases and current changes in collegiate citations, alleviating plagiarism as well as training students to source everything. Students and fashion faculty attend research presentations offered by the librarians to maintain the academic standards of research procedures expected in student assignments. Writing and research assignments are continuously included in each class to build on consistent improvement over the 2-year program, necessary prep for transferring to

LA Mode Fashion Shows have continually included the teamwork of multiple departments, including Photography, Cosmetology, Media Services, as well as future plans with the Communications department. Working with Grace Smith, Stephanie Rick, Donald Girard and others on the publicity/public information team help to further promote the ever-growing event. Lorrie and Wynn Armstrong oversee the operations with Fashion Show Production instructor, La Tanya Louis and Design Collections instructor Jan Ardell.

Robert Wynn Armstrong, full-time faculty since 2016 attends the CTE weekly meetings and co-advises the student fashion club (FFC – Future Fashion Coalition). His coverage of the software

needs in the department directly relates to the Graphic Design Department (where he has been on faculty) as well his work in developing curriculum.

His presentations to Opening Day New Students, Outreach at Santa Monica High School and ...educates all to the new technology so necessary to fashion industry employment.

2. If applicable, discuss the engagement of program members with the local community, industry, professional groups, etc.)

The Fashion Department is growing greatly both in numbers and profile in our regional market. Lorrie Ivas and Robert Wynn Armstrong are focused on fashion sustainability and new technology as well as renewing connections in costume/entertainment and the ancillary creative fields (fashion and photo styling, social media content building). This is not only valuable for resident students but also serves the high percentage of international students who travel to Los Angeles specifically for exposure in the fashion, media and entertainment creative fields.

Our students consistently intern at the twice-yearly MAGIC major trade show in Las Vegas, with several alum hired afterward to full-time marketing and social media positions, still currently employed. They return to SMC to speak and offer internships – very inspiring to current students who see where interning can lead. MAGIC is now under the global B2B market events corporation, UBM, where its Fashion Division services the \$1 trillion+ global industry through major markets in New York, Las Vegas, and Japan. This opens opportunities for employment possibilities not only in Fashion but UBM's Lifestyle & Brands and other divisions domestically and overseas. Don Pietranczyk, UBM's Senior Manager of Experience and Activations is on our Advisory Board, and flies in from NYC for our Advisory Board Meetings. Christopher Griffin, President of International Business Development at the UBM Santa Monica office is our local liaison. He has taught a Fashion Marketing class in the past at SMC, but due to time conflicts, future plans to develop 1-unit specialized supplemental courses where working industry professionals can commit to much shorter session time frames while keeping workday responsibilities.

We have excellent assistance from the California Fashion Association (CFA), as its president, Ilse Metchek, is on our advisory board. We are active members and benefit from weekly industry update newsletters, invites to professional panels on retail, fashion technology, wholesale/logistics, international trade, etc., and source of up-to-date employment and state of the apparel industry reports in California/Los Angeles. The president is nationally renowned, and makes 3-hour speaking engagements to reach most of our student body twice a year, presenting industry updates and helping guide their course in the varied career paths, drawing from her decades of experience. Varied topics and more visits are planned.

The California Fashion Foundation (CFF) also has a relationship with SMC, as they and the Textile Association of Los Angeles (TALA) offer scholarships for winningly-executed garments each year. Two to three students are awarded money and professional software

training grants (AIMS360) as well as ability to network with all industry professionals at the awards luncheon (details in Appendix). AIMS360 co-founder, Henry Cherner, has been on our Advisory Board since 2016, sadly passing away in 2017. During his two years serving on the board, he gifted AIMS360 software to the department as well as offering all fashion faculty, TALA and LA Mode Show winners a 2-week AIMS360 training class and certification. A student in the 2016 training group actually was hired at a firm during training because of her impending AIMS360 certification.

Fashion Group International-LA (FGI-LA), a professional organization of executives, owners, buyers, stake-holders in the fashion, beauty and lifestyle industries, has offered multiple educational events, as both full-time faculty are members. Moderated by FGI Program Events Chair, esteemed Entertainment and Fashion IP attorney Nancy L. McCullough, events from designer copyright/trademark/trade dress were addressed, as well as subsequent events on innovations and insights on the future of apparel design and the past, present and future of fashion sustainability (Details on FGI events in Appendix). Nancy is also on our Fashion Advisory Board, and has met and come to several fashion classes discussing her work with costume and fashion designers re trademark protections for future fashion entrepreneurs.

Lorrie has arranged for several industry speakers for FGI-LA events. Students in the visual merchandising class assist on the mannequin and product setup and breakdown, as well as demonstrate various products/designs. This has proven to be a successful way for students to network and build relationships with fashion executives as well as building their resume.

We attend the yearly “Sketch to Screen” event at UCLA’s Copley Center School of Theater, Film and Television by invitation of founding director Dr. Deborah Nadoolman Landis. Part-time faculty and Advisory Board members attend along with outstanding students interested in costume/wardrobe/styling. Attendance at Designers West Showcase every June at UCLA exposes the work of costume and set design graduate portfolios from universities throughout the nation, providing great examples and new ideas for our department to emulate re portfolio presentation on a scaled down version (as these are graduate portfolios in comparison to our 2-year portfolios).

Wynn and Lorrie attended the “3D Design: Parameters, Projects and Products” Conference in Pasadena in September of 2015 where connections re what research is happening internationally and what 3D printing of shoes, jewelry, clothing and small scale products (trim and findings such as zipper pulls, studs, etc) had to offer. Plans to attend the 2018 “Inside 3D Printing” are to be scheduled.

Fashion District Walking Tours since 2016 have been planned by associate professor Susan Kolko each semester, a great way for local as well as international students physically visit showrooms, factories, and supply houses in Downtown LA. Visits to our Advisory Board members’ offices as well as new resources are constantly added, creating an interesting pool of future internships.

Lorrie and Wynn plan visits downtown, outside of teaching responsibilities, to visit



internship site locations and attend FGI meetings. Associate professor Jan Ardell, a long-time industry veteran who teaches a broad range of studio design, pattern, and draping classes, regularly sources our studio supplies downtown while checking up on interns at various production sites. These activities create familiarity with our faculty, Advisory Board members and fashion businesses, broadening SMC Fashion's visibility in the minds of future employers.

Lorrie planned the first of numerous speakers who bridge the Photo and Fashion student interest as well as the community as well. The first event, "Derujinsky on Derujinsky," a lecture on fashion photographer Gleb Derujinsky (of Harper's Bazaar fame) revealed through the eyes and research of daughter Andrea, was held on campus where 120 students, general public, and a high profile photographer attended. Based on the quality of this, he expressed interest in future events, a definite goal achieved for our program. Andrea Derujinsky's book, *Gleb Derujinsky: Capturing Fashion* was discussed, with technical, locational, and aesthetic details in photographic styling were covered, pleasing photography students, fashion students, attending FGI members and the public.

Attendance at Loyola Fashion Law Symposium (yearly in April of 2016 and 2017), under the direction of Attorney Staci Riordan (Loyola Director and LA's apparel industry go-to legal counsel) proves to be both a personal educational experience as well as a terrific networking opportunity where interesting guest speakers related to fashion and legal issues open up new avenues of curriculum content. It is also an opportunity to access speakers for SMC as well as promote our department. The ability to connect our skilled associate professors with the fashion needs of attorneys was an unexpected bonus. Director Riordan asked if Lorrie knew of a textile designer who could act as expert witness in an IP case. Proudly, our textiles instructor, Robin Lake, was suggested and proved to be such an asset to Riordan's case that Robin will be the go-to textiles expert, a wonderful representation of our department's caliber.

Involvement with Santa Monica City sustainable projects has joined together our own Ferris Kawar and Sustainable Works Organization with Taryn Hipwell, founder of "LA Beyond the Label," "Ecodivas," and TEDTalk LA Sustainability organizer and host. Lorrie met her at the Loyola Fashion Law "Green is the New Black," and since 2016 Taryn has been a vital part of broadening the sustainable mission of our department – and school.

Lorrie was able to present at a green panel after the screening of "The True Cost," at the Aero Theater in Santa Monica, where the community learned of our Fashion Department's sustainable mission. Lorrie met a then-Santa Monica High School student in the audience who was seriously interested in the topic and she is now a fashion student in our program. Lorrie also connected with Santa Monica residents Albin Gielicz and Gonen Yacov, authors of the children's book, "The Super Sustainables." They were unaware of SMC's fashion program then, but are now connected with us due to their trust in offering our students the opportunity to design the costumes for their book's characters. The City of Santa Monica mayor and council officials were made aware of SMC's involvement, with celebrations of the book and lead character costume premiere in 2017. The authors are also working with the SMC Music Department. The current costume project is to build all the characters for the

musical in the works. Due to the dedication of part-time instructor, fashion and costume designer Anne Marie Allen, the 2-student project will be completed by May 2018.

LA Beyond the Label's Taryn Hipwell invited Lorrie to add content to her new book on Sustainability, titled *How to Shop for Shi(ft)*. She, along with the dedicated SMC interns and entire Fashion Department, were identified as partners in educating future professionals on sustainability practices. This, coupled with LA Beyond the Label + SMC's "The Green Fashion Show" in 2016 and 2017, both held in and for the Santa Monica Community, brought ever-growing attention to our students' creative work, with designs on the runway all completely recycled, upcycled, and sustainable. The abandoned tents left after the Coachella Concert were transformed into "Tent Concert Couture," where students working with Taryn and part-time professor Jan Ardell created stylish front-zip hoodies, modeled at the 2017 Green Show, earning the cover story of *California Apparel News*.

Attendance at EcoSessions member meetings in Los Angeles proved to be a great source of new internship contacts. This past April, the 90+ attendees were introduced to our department as Taryn and I shared our sustainable activities with students. Many business cards were exchanged, with two sustainable companies working with our students and one internship is in the works for 2018. One of the companies, LA Relaxed, sponsored a 2017 graduate by providing material for her sustainable collection, which won awards both at LA Mode and at a CCI.org charity fashion show in October.

Inviting Kate Black, the FIT sustainability professor, founder of EcoSessions, and author of *Manifecto* to SMC proved to be another fruitful opportunity to enlarge our mission.

After meeting her at a Green Fashion conference in NYC (Initiatives in Art+Culture), Lorrie invited her to speak to our fashion students when on the west coast. She came to LA in May 2017, speaking to three classes, and is very interested in pursuing an educational relationship with our department in the future, as well as possibly setting up extension workshops, etc.

This event led to meeting Kristine Upseja, founder of Madisons Innovative and an international lecturer on textile sustainability and future technology. Lorrie then attended Upseja's presentations at Maker Space LA, a networking facility/event where textiles and technology strides in fashion, industrial design and medical fields were shared. She has also spoken to our fashion trends and design class, and is interested in contributing more to our program.

Extending the Community Engagement to the "fashion community" on the east coast, Lorrie's yearly attending of *Initiatives in Art and Culture Fashion Conference* for the past 20 years, led by director, Dr. Lisa Koenigsberg, has been a most enriching tool in bridging "community" over both coasts. This conference's amazing cultural, artistic, business and multidisciplinary directions stemming from fashion as its core focus is likened to receiving a PhD. It defines what true professional development is. It is used as a west coast content builder for speakers as well as educational direction for our students choosing to study in NYC, as many attendees/presenters are professors at the top 4-year institutions there.

All the above activities are detailed in Attached Files.

### 3. Discuss the relationship among and between full and part-time faculty, involvement of part-time faculty in departmental activities, and part-time faculty access to resources and support.

Due to the ever-growing fashion student population, currently nearing 800, the two full-time professors each directly and indirectly deal with just under 400 each. The dedication of several associate professors and adjunct instructors help support the varied international and localized student population.

Associate Professor Jan Ardell (LA Mode design collections) and part-time La Tanya Louis (Fashion Show Production) continue to put in exceptional effort over their official class responsibilities regarding LA Mode, along with full-time faculty Wynn and Lorrie who work on entire event as well, in addition to their full-time teaching load and administrative responsibilities. A third of the part-time faculty volunteer the day of the LA Mode show to support operations.

Part-time adjunct Anne Marie Allen (construction/design classes) has been a great contributor in student morale, curriculum concept development for future projects, and an all-round experienced professional, adding to the big picture of industry and academia.

Associate Professor Susan Kolko consistently brings in industry guest speakers as well as arranging field trips to the Downtown Fashion District (wholesale, showroom, design & production tours) and local retail centers. Various instructors, depending on their coursework, also include timely industry visits, including textile trade shows and wholesale showrooms during market weeks.

Part-time instructors are encouraged to participate in any/all activities both at and off-campus. Several of the faculty are commuters who work elsewhere, but the majority live in convenient distance to be able to partake in multiple events. This has included their attendance at the Green Fashion Shows (held at Santa Monica Bay Women's Club in 2016 as well as SM Pavilion in 2017). Invitations to part-timers for professional development participation sourced by full-time faculty are consistently extended (invites to Fashion Group International-LA events, LACMA openings, UCLA Graduate Costume Design's Copley Center for "Sketch to Screen" Oscar Nominated Costume Designers Seminar, etc. Several part-time instructors have sit in on portions of the 2016 and 2017 Advisory Board Meetings where questions pertinent to the class and studio experience were discussed as well as sharing info on the upcoming LA Mode Fashion Shows, always held several weeks after the Advisory Meetings.

All fashion instructors are invited to attend the LA Mode pre-Judging event, which up until the newly formed F21 Portfolio Class planned for Fall 2018, was the closest prep as an exit portfolio presentation, where students have their designs physically displayed with accompanying mood board and branding collateral for Industry Pre-judging and written critique comments. They are able to witness the skill sets demonstrated by their student designers and also see the evaluation process by outside-the-classroom industry specialists.

The entire college offers a plethora of speaker engagements and events extended to all outside departments, providing additional benefits of personal and professional development. Environmental Studies, Theatre, Art, Media and Communications, as well as our own Photography Department offer panel presentations, exhibits, performances, et al to broaden familiarity with all of SMC and add to the part-and full-time faculty's ability to suggest outside electives to students.

Part-time faculty have shared office space with access to phone and computer as well as media center access, instructional support from IT and other SMC campus offerings. Participation at all faculty meetings and club activities is encouraged and welcomed. Various professional development options are both offered internally as well as campus-wide. General campus-wide workshops and Wellness Center options are offered consistently.

## **G1: Current Planning and Recommendations**

1. Identify any issues or needs impacting program effectiveness or efficiency for which institutional support or resources will be requested in the coming year. [This information will be reviewed and considered in institutional planning processes but does not supplant the need to request support or resources through established channels and processes].

In fashion, we will be reviewing the curriculum, but we feel and our advisory board has told us that we need more classes incorporates technology, which is the work of Robert Armstrong, new FT hire. Industry is technology driven. Most manufacturers do not make patterns by hand. Most do not draw illustrations by hand. The computer has taken over like most other industries.

We have secured only 12 licenses of a specialized patternmaking software - TukaCAD. The software for each license is \$12,000. The owner was extremely generous to us. He gave us 12 licenses for \$5,000.

We need additional computer lab space for teaching. The photography computer lab could be utilized for additional student work time, if there were a computer lab that we could schedule classes into as we develop new curriculum.

We need access to some of the tutoring services on campus. Business has tutoring support services for technical writing that business and marketing students need. Both photo and fashion have business classes, fashion buying, fashion marketing that could utilize this support. The classes impacted: Photo: 7, 43 & 60. Fashion: 5 & 19. The business tutoring center could also assist both disciplines with Photoshop, and then Lightroom for photo students only.

In addition, we would like to request support from the Writing & Humanities tutoring center for the more creative writing assignments our students have. Classes that would possibly need this support: Photo: 1, 29, 31, 32, 33 & 52 / fashion: 1, 2, 8 & 15.

2. If applicable, list additional capital resources (facilities, technology, equipment) that are needed to support the program as it currently exists. [This information will be reviewed and considered in institutional planning processes but does not supplant the need to request resources through established channels and processes].

As mentioned above in number 1, our computer lab is starting to be at the point where we can no longer schedule in all of the classes that we need. Winter 2016, was the second time we have scheduled in a fashion class into the photo computer lab, Fash18. As new curriculum is developed for fashion, we will be out of room. We need more space, an additional computer lab, maybe a shared teaching computer lab.

3. If applicable, list additional human resources (staffing, professional development, staff training) needed to support the program as it currently exists. [This information will be reviewed and considered in institutional planning processes but does not supplant the need to request resources through established channels and processes].

The Fashion Department is truly three departments in one: Fashion Design – Fashion Merchandising + Business and Fashion Technology. There is a dire need to bring on an additional full-time person focused solely on the design studio lab and curriculum maintenance. When Lorrie was hired in Fall 2015 as the Merchandising Professor, there was no full-time presence in the fashion department due to the absence of the departing full-time faculty member since 2013.

For the 2015-2016 year, when Lorrie became full-time, besides teaching five lecture classes (10 preps a week), as well as sourcing new current industry internships (less than 2 pre-existed before Fall 2015 to now 15 and growing), she works with international students re OPT job placement and sponsorship, formed a 15+ advisory board team and plans meetings to gear growth and cultivate donations. She worked with students since 2014 to found the first Fashion Club at SMC (and is now a co-advisor) along with arranging/attending multiple industry site visits and inviting industry colleagues to guest speak (also exposing them to our revitalized program) while bringing industry awareness to our students.

Continuous outreach to the Santa Monica community by attending professional organizations and community groups is necessary to promote our department...all while handling the pre-judging and industry liaisons for LA Mode yearly fashion show, plus sourcing industry-and-academically-trained instructors to satisfy the needs of current CTE standards. Building brand new relationships with other SMC departments and organizations (Sustainable Works Org, Career Services, EOPS + Guardian Scholars, African-American Collegians, Veterans and Latinx Center, et al), is challenging for one professor while also having to cover the actual design studio needs. Lorrie also created a new link with Continuing Education, where several classes are now taught by our instructors to serve the community and create new pathways to promote and join

our department.

There is dire need for an experienced designer with academic experience to oversee the design studio and curriculum – one who can focus energies on premium growth of the studio lab and strategically plan for our current and impending growth. There is now a need to redesign the sole design lab for more effective space utilization and safety enforcement.

Robert Wynn Armstrong thankfully came on board as Fashion Technology full-time professor in 2016, thereby allowing our department and curriculum to be infused with the proper technology training in each class, as well as developing a capstone portfolio class so direly needed for all to enter the workforce armed successfully with a professional presentation of their skills developed at SMC. His overseeing of the software technology is vital, but that responsibility, as well as his full-time teaching load, co-advising the Fashion Club, along with administrative duties, still leaves the department needing a full-time professor for design studio.

We have a devoted fashion design associate professor and two adjunct professors who go over-and-above the call of duty for the design end, but this cannot be consistently depended on due to the ever-constant possibility of their class cuts or being bumped, as has happened before. They define the word “dedication,” but they, too, are spread thin because they must teach elsewhere to maintain financial viability along with their industry work. Thankfully they give scheduling preference to our school - yet another sign of loyalty, and we and our student body greatly benefit from their dedication.

There could be unlimited growth in the Fashion Department with plans to bridge more fashion students to the Photography program via Styling with hopeful future workshop topics on History of Fashion Photography, Catalog Propping and Fashion Photo Styling, etc., but with the ever-growing population, being stretched so thin will mean that increasing creative future events and more one-on-student help may regretfully be hindered.

Wynn’s knowledge of 3D Printing and upcoming technologies bode a bright future for us, as he has plans for future technology certifications, but without giving *each* arm of this department the true support it needs, all three cannot grow and develop as we know they can. SMC is the place where the world comes to study, and we cannot afford to lose the momentum of local and international students wanting to come and study here due to the positive word-of-mouth and employment possibilities LA has to offer.

The Los Angeles fashion industry is extremely large, generating at least \$18 billion in revenue and \$6.4 billion in worker income in 2015, according to a report by [CIT Group Inc.](#) and the [California Fashion Association](#) (CFA). This encompasses designers, graphic artists, logistics experts, fashion photographers, and sales representatives ... all skills attainable at SMC and part of the job market employing over 97,000 people in Southern California. To put in perspective, Los Angeles County alone was estimated to employ over 77,500 people while New York employed approximately 47,000 in 2015. More than \$46 billion in apparel entered Los Angeles as imports and there were 3,770 independent fashion designers working in Los Angeles.

The same CFA study noted that the fashion industry helps Los Angeles employment stats grow

3.2% year-over-year. Our fashion department is consistently growing as well - from Fall 2013 @ 540 students to Fall 2015 @ 593 students, Fall 2016 @ 684 students and this past Fall 2017 @ 782.

Tutors would be most beneficial to the design students for supplemental correct guidance in the design room studio. Ideally, if fraction of hourly pay is offered to interested instructors putting in a few extra hours as tutors, it would be most effective in also providing more safety by having experts oversee use of the industrial machinery. Many colleges utilize this practice. Secondly, hourly pay for qualified 2<sup>nd</sup> year students with a proven track record of skill-sets, maturity and genuine interest in proper guidance would be ideal. Several students in the past (when there were state funds for financial aid hourly pay) said they enjoyed the experience of “teaching” and would consider that career in the distant future after finishing necessary degrees and industry experience.

A helpful training step for new hires would be if Human Resources or IT held a workshop on Flex Days or prior to semester start regarding all the components of mProfessor and Canvas – and the general website itself – overview demonstration on everything from emails to attendance roster/add codes and general procedures. Much time is taken up in showing new instructors the general procedures when it would be more effective use of our time in direct class content and fashion department procedures. This is not a negative critique of HR, as it is universally described by all new hires (and ourselves) as consistently the most welcoming, helpful, and sincere staff of any college/university.

Professional development offered is balanced and effective. Ability to attend conferences and trade shows for specific maintenance of industry contacts and exposure to new practice has always been encouraged. Professors in department maintain their own professional organization memberships’ status.

## **G2: Future Planning and Recommendations**

1. Projecting toward the future, what trends could potentially impact the program? What changes does the program anticipate in 5 years; 10 years? Where does the program want to be? How is the program planning for these changes?

The primary trend that we are seeing in the fashion industry is an ever growing need of keeping up with technology. It is impossible to say what either discipline will require or change to these ends. Industry drives our needs on what to include. Education does not do the driving on innovations and changes. We do constantly talk with industry professionals and organizations in order to see what is taking place in industry and how those changes, if needed, should implemented into curriculum. And, technology is money, facilities and curriculum. We will

continuously be requesting all three.

We are witnessing a major growth in 3D and 360 Virtual Reality technology for both discipline. We are seeing the use of over-eye viewers that project 3D imagery to create a virtual space, which would assist merchandisers to create the most comprehensive interior sales design to maximize a store for sales. Real estate, virtual tours of museums, historical cities, space ships could be produced for general public and training needs. We are seeing 3D art work that can only be experienced via these over-eye viewers. Fashion designers could create 3D virtual models walking down a runway as a sales media to potential clothing buyers.

2. If applicable, list additional capital resources (facilities, technology, equipment) that will be needed to support proposed changes. [This information will be reviewed and considered in institutional planning processes but does not supplant the need to request resources through established channels and processes].

Our computer lab has out grown its current size years ago. We need a new space that is larger, or an additional room to create a computer work area like what is on the second floor of the business building. Funding will be needed if we are to expand into the new technologies that are mentioned in number 1. Not to mention tech support and maintenance budgets.

3. If applicable, list additional human resources (staffing, professional development, staff training) that will be needed to support proposed changes. [This information will be reviewed and considered in institutional planning processes but does not supplant the need to request resources through established channels and processes].

We constantly need tech support for current needs, but especially as technology expands into new areas. We are seeing Cisco Systems releasing 5,500 employee's due to the company not keeping up with newer technologies. SMC needs to keep a closer pulse count than what we are currently doing, and then measure via advisory board the relevance to them to our curriculum needs.

4. If applicable, note particular challenges the program faces including those relating to categorical funding, budget, and staffing.

Budget for repairing of equipment is our primary concern. Our yearly budget has been \$1,800 for a number of years now. What we actually spend is between \$12,000 and \$33,000. From lottery funds, Erica LeBlanc is able to pay for the parts, but not the labor, which is generally the higher cost of the two. The department is constantly fundraising to try and meet the labor costs, which takes a tremendous amount of time and energy away from teaching and departmental needs.

5. Summarize any conclusions and long term recommendations for the program resulting from the self evaluation process.

CTE programs, in general, are different from most of the more academic disciplines in that we



train for jobs and not transfer. Some of our disciplines do not require any type of licensing or certification in order to go to work. Many of our fields are entrepreneurial in nature and not staff positions. It is a difficult task to take a creatively minded person to train them to be creative with a business sense.

We would like to have district support for tutoring, creative and business writing, mathematics and other areas. We need space and constant technology updates not only in software, but also hardware and teacher training on these dates of both. With technology comes higher costs in repairs and the need for more support services.

We would like to see release time to fashion faculty who assist us in curriculum updates and revisions.

Additional personnel in the form of computer lab technician

6. Please use this field to share any information the program feels is not covered under any other questions.

none at this time

## H. Evaluation of Process

Please comment on the effectiveness of the Program Review process in focusing program planning.

Since this became our responsibility so suddenly, we can't really comment on effectiveness due to the lack of prior planning and ability to organize as we would have preferred if given a full prior semester to prepare.

Perhaps having a drop box for facts, i.e., student success stories, events (both community involvement, internal and outreach) so when they occur, can be quickly loaded, rather than having to summarize and review over the year(s).

The gap in info when full-time faculty member left (and also prior semester as their banked hours were taken – so no presence or activity) did not allow for tracking, but detailed and multiple events/activities are documented since Fall of 2015.

## I. Executive Summary

Narrative

Program Evaluation

Commendations

Recommendations for Program Strengthening
Recommendations for Institutional Support